

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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JUNE 1, 1874.

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ETON COLLEGE CHAPEL.—There will shortly be VACANCIES for CHORISTERS. Duties, Cathedral Service twice daily, except during the School Holidays. Salaries from £20 to £40 per annum, with free education. There is also a VACANCY in the College for an ARTICLED PUPIL. Applications should be made to Dr. Charles Maclean, Eton College, Windsor.

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Durham, May 18, 1874.

S. BARNABAS, Pimlico, S.W. — LEADING TREBLES ARE REQUIRED for the Choir, Applications, &c., to the Choirmaster.

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THE MUSICAL TIMES, AND SINGING-CLASS CIRCULAR.

JUNE 1, 1874.

BACH AND HANDEL.

BY F. WEBER.

ONLY a few years ago the number of admirers in this country of the music of Johann Sebastian Bach was but small. He was still looked upon by the majority of amateurs as the learned master of the austere Fugue—too specifically and one-sidedly German to become generally appreciated in a country whose musical taste has been nursed by a Handel. As a matter of fact, however, the composer of the Passion music had not till lately received a fair trial, in the sense in which music of such extraordinary character ought to be tried. For the advice administered to the student of the works of Shakespeare applies also and with still greater force to those of Bach—"Read him again and again: and if then you do not like him, surely the fault must lie in yourself." Only through persistent repetition can this wondrous music take a firm hold, both upon performers and their audience. With due appreciation of this fact, Mr. Barnby undertook the performance of the Matthew Passion some three years ago; and, thanks to his zeal and energy, it is now not only annually heard in our concert-halls during Passion week, but has found its way into the cathedral service, for which it was originally intended by the composer. Thus the works of this unique genius are at last, slowly but surely, penetrating the masses, and their purifying and elevating influence cannot fail to produce marked results upon the musical life of the nation.

It is remarkable how Bach's music grows upon us—how that in which, at first, appeared to us strange and incomprehensible, will gradually take hold both of our feeling and understanding with convincing power; until at last, by the rule of extremes, we, for a while at least, fancy him to be the only true explorer of the most mysterious depths in his art. Unlike Handel, Bach does not take his audience, as it were, by storm. When Handel advances his mighty columns in the "Messiah" he carries the position at once, and without any resistance on our part. It is the reverse with Bach. We must approach him in a spirit of trust; we must accept his productions as the manifestations of a truly inspired genius, however much they may at first clash with customary notions and our own musical convictions; and more and more shall we perceive the greatness of the man, until we cling to him with enthusiasm. Here is a distinction which is deeply rooted in the character of the two contemporary giants in music. Handel (for instance, in the "Messiah") conquers us at once. Bach (for instance, in the Passion) we must slowly conquer ourselves. Thus, no extraordinary musical capacity is needed for a man to break forth into raptures, when hearing, for the first time, the Hallelujah Chorus. But let him listen, also for the first time, to the opening chorus in the Matthew Passion, and he will most likely be in doubt about his own feelings, it will render him thoughtful and silent. Nor is it difficult to trace the reasons for this, even apart from the natural diversity of genius, merely in the outward career of the two composers. Handel was essentially a warlike genius. To do battle was a necessary condition for his development, and after

every victory his strength grew. The strife commenced, when in his earliest childhood the father strictly forbade him to meddle with any musical instrument; it was not yet ended when, already advanced in years, the master produced his "Messiah," the rapidly-growing popularity of which, however, soon spread confusion in the camp of his numerous enemies. Himself a mighty "Harmonious Blacksmith," he has, throughout life, forged his own weapons for strife in his operas, and for final and lasting victory in his grand oratorios. We see him, the youth of eighteen, at Hamburg, the dangerous rival of the famous Keiser, whose countless operas stood just then in the zenith of their popularity. Handel had only to go on "making" operas in the popular and approved style, and, as the phrase goes, his fortune would have been made, and he would undoubtedly have secured for himself an honourable place, by the side of Keiser, in the history of music. His "Almira," composed in 1703, at Hamburg, after the pattern of Keiser's operas, yet full of original vigour, is a proof of this, if indeed any such were needed. But Handel was not the man to be attracted by a certain prospect of ease and comfort thus temptingly thrown in his way. He had that within him which makes men great, and wanting which, genius, even of the highest order, has ever been unable to soar into the loftiest regions of Art, viz., the will and the capacity for hard work. In contemplating the career of this wonderful man, we are constantly reminded of the stirring words which Dante has put into the mouth of his beloved master and guide:

"Now must thou shake off sloth! . . .
For not on beds of down can Fame be won:—
And he who sinks unhonoured to the grave,
Leaves of himself on earth such vestige slight,
As smoke in air, or foam upon the wave."

With the applause still ringing in his ears of a town, whose Opera-house then ranked first in all Germany, the young musician took his staff in his hand, and resolutely turned his back upon the scene of his first glories. He left the ancient Hansatown, having some time previous to his departure given one more unmistakable proof of his warlike faculties in a scuffle with Mattheson, the capellmeister, whose arrogance, during a performance at the Opera, had greatly provoked him. With an ardent longing to breathe the air of the native country of Music, with an ideal as lofty as artist ever had as yet dimly floating before him in the distance, he went to Italy. Here the "caro Sassone" soon became the favourite of a public accustomed to the music of a Scarlatti. But having made the suavity of melody, the grace and elegance, and, withal, the dramatic fire of this and other contemporary Italian masters his own, he again grew restless. He looked about him for a country where his robust Teutonic nature might have the full scope it required. A passing visit to England, soon followed by a second and lasting one, at length convinced him, that here, among the so-called unmusical nation, his powers might be to the fullest developed. With the formation in London of an Institution, called the Royal Academy of Music, for the permanent establishment of Italian Opera, and for which he was especially engaged to compose, the most trying period in Handel's life commenced. For twenty years he upheld the dignity both of his art and of his profession, struggling manfully against all manner of petty intrigues, inseparable, it would seem, from an institution of this class, and especially so, when influenced by court favour, and supported chiefly by the idle and the fashionable. The struggle,

for a time, seriously impaired his health, and even his reason. But once restored to his former vigour, he gave to the world his grand oratorios, which now followed one another in rapid succession; the full ripe fruits of a life's untiring study. The Italians, who had been his rivals in the opera (Buononcini and others), he had beaten with their own weapons, strengthened in his hands by the solidity of his genius. During those twenty years of his connection with the Opera, it was with him a question of existence, to some extent to favour the popular taste, nay, to study it, in order to discover the means by which great effects may be obtained. And to reconcile this with the purity of his art, and the dictates of his own artistic conscience, was then almost exclusively his endeavour. But he had now laid Opera aside for ever, as so much preparatory work, concentrating his powers henceforth solely in the Oratorio. Can we then be surprised that, with an arm thus tried and steeled, he knows how to conquer our feelings at once, and to carry us away with him?

And now, in turning from Handel to Bach, whose outward life and experience, in comparison with that of his great contemporary, was so uneventful, so limited, we feel as if leaving the noisy mainroads of the world's intercourse for the calm, silent majesty of the forest. What a contrast! What would—we have heard it said more than once—what would this man not have been, had he likewise commanded all that which Handel's experience placed at his disposal? His equal now, he would, under more favourable circumstances, have completely out-Handel'd Handel. Shortsighted judgment! Let us imagine, for a moment, the cantor of St. Thomas's school at the æsthetic soirées of a Cardinal Ottobuoni at Rome, or among the frivolous folks of the Italian Opera in London, grappling with the caprices of this or that spoil favourite of the public, and we shall lose all relish for any further investigation of this strange conjecture. Bach's genius needed the quiet, the comparative seclusion, of an organist's life for its steady and harmonious development. His life was a progressive deepening of his own powerful individuality into his art. That he should live and think in music was with him a family tradition, and his thoughts happened to be those of a great genius. It never entered his mind to appeal with his compositions to the outer world, or to study effects to that end. The descendant of a family of organists, he likewise, and as a matter of course, embraced this profession; his ambition never soared above it. To his capacity as organist and cantor also we owe, in the first place, the existence of his great oratorios. He performed them once or twice with his choir at St. Thomas's Church, in Leipsic, after which he laid them aside; perfectly satisfied with having deposited in them his musical confession of faith. They proved to be prophecies, which are gradually coming true in our time. It was his profound learning, his unrivalled mastership over the organ, which had placed him high in the estimation of his contemporaries. But these are qualities which, after the owner of them has passed away, will soon hand over his memory to the comparative oblivion of a mere historical name. The works which, above all others, bear the stamp of immortality, were barely known to any one, except to the choristers, who had performed them under the master's direction. Dr. Burney, who visited Leipsic some twenty years after Bach's death, speaks of him chiefly as "the father of C. Phil. Emanuel Bach," whom he considers "learned even beyond

his father, whenever he pleases, and far before him in variety of modulation." The composer of the "Passion Music," surpassed by others in learning and contrivance, was about to be shelved in the worthy Doctor's "History of Music!" While quoting from a musical writer, for whose merits, as a collector of historical material, at a period when the subject met with but little general interest, we entertain the greatest respect, we cannot refrain from adding yet another passage, referring to the above-mentioned gifted son of Bach's. The "Hamburg Bach," as he is called, having played some of his compositions to Burney, the latter says of them, "They seem made for another region, or at least another century, when what is now thought difficult and far-fetched will, perhaps, be familiar and natural." The prediction with regard to the son has since been fulfilled in the works of the father.

We have endeavoured to trace, in the character and development of the two great masters of Oratorio, the reasons why their music should affect us in such an entirely different manner. From the above comparison we may also gather, that the Oratorios of Bach must, of necessity, be confined in narrower limits than those of Handel; a fact which only blind admirers of the great man will deny. While in the former we have the composer's deep religious feelings, his wonderful individuality, his strong reflective powers, all combined in the frame of the divine Passion, the latter show a more universal, cosmopolitan character; both may, nevertheless, be equally great. When Handel wrote his immortal works, they were to his time a revelation; the music of Bach, on the other hand, was a prophecy. To us, who are privileged to compare the works of both, it will appear that they supply one another's deficiencies, and that the intimate acquaintance with the works of one, will at the same time assist us in understanding and appreciating the other. We have lately become familiar with the Matthew Passion; may we soon see the St. John Passion music take its place by the side of it. The former is indeed the maturer work, grown, as it were, out of the latter, which it surpasses in grandeur of design and in the concentration of effects. Nevertheless, the St. John Passion is fully as attractive in its details, in the elaboration of which the composer seems to have lingered with especial love and veneration; fully entering into the spirit of the "Apostle of Love," whose words he had before him. We would not, therefore, make a distinction as to the relative merits of these two great oratorios of Bach, but place them side by side, as we do the two gospels, upon the narrative of which they are based.

Bach is said to have written the music to the Passion three (and, according to some, five) times. Only two settings, however, have as yet escaped from the fetters of an old manuscript, covered with the dust of a hundred years, to grow again into living sound, and to proclaim to thousands upon thousands of admiring listeners how mighty a genius dwelt in the modest cantor of St. Thomas's Church, Leipsic. "The men of our time," says Macaulay, referring to a manuscript essay of Milton's just discovered, "the men of our time are not to be converted or perverted by quartos." It is different in Art. These "musical quartos," brought to light again by the fiery zeal of the youthful Mendelssohn, have since not only assumed flesh and blood, but have exercised the most decisive influence upon the development of Music in modern days.

As the taste for music advances in this country, it may be possible that persons who have been in the habit of indulging in a little cheerful conversation during a young lady's performance at a private party, will see the necessity of remaining quiet—if not for their own pleasure, at least out of respect for those who desire to listen. It may also happen that those who arrive after the commencement of a public concert will be content to stay outside until a movement is finished, instead of majestically sailing up the room and entering into an altercation with the attendant respecting their seats. To help on so desirable a reform, however, does it not behove every real lover of art to put a gentle pressure upon those who still uphold the right of the individual at the expense of the many? Might not a "Hush!" for instance, from the host at an evening party exercise a magical effect upon the talkers; and could not the custom adopted by the Germans, of closing the doors of a concert-room at the beginning of a movement be at once rigidly enforced? Timidly, indeed, some of our resident professors have partially carried out this system—and all honour be to Miss Agnes Zimmermann, who has got so far as to exclude the late comers "during the movements of the first and last piece"—but why should there be any timidity in the matter? Surely every person who wishes well to art and artists would give his hearty support to such a cause; and no concert-giver who unflinchingly perseveres in the course we advocate need be afraid of offending any one whose good will and patronage is worth respecting.

In the decease of Mr. William Euing, which took place during the past month, Glasgow has lost a most zealous promoter of good music, and a warm friend of true artists. His house was the rallying point for vocal and instrumental talent: and, till within the last few years, he constantly had select musical meetings and performances in his drawing-room. He was the founder of a Lectureship of Musical Science, History and Biography in the Andersonian University, for the endowment of which he devoted £3000; and his fine musical library, which he has bequeathed to the same Institution, will be of inestimable value to the students. At the time of his death Mr. Euing was 86 years of age.

THE LOWER RHINE FESTIVAL AT COLOGNE.

FROM OUR SPECIAL CORRESPONDENT.

The musical Festival which has just taken place at Cologne appears to me to be worthy of some notice, not only from its own intrinsic merits, but also as a test of the proficiency we have attained in England in musical matters, as exemplified at our country festivals. I say country festivals, because it would be manifestly unfair to compare Cologne—a country town—with London. Germany, in the minds of all thoughtful musicians, has always taken the lead, both in the production and performance of music, and is, consequently, well adapted to form a scale by which we may measure our own progress. In the first place, as to the programme, Germany has long since ceased to be conservative, and, in some instances, has shown signs of a tendency to overlook, and even reject, the ancient landmarks of the art with something like recklessness.

On the other hand, England moves slowly in the relinquishment of old favourites. Nearly thirty years ago the production of Mendelssohn's "Elijah" struck the first blow at the extreme popularity of Haydn's "Creation." But since that time the "Messiah" and "Elijah" have

seldom, if ever, been absent from festival programmes in England, just as in previous years the "Messiah" and "Creation" had been considered absolutely essential to the success of a festival.

The introduction of Bach's "Passion" within the last three years has indicated the beginning of another move, the result of which is not difficult to foretell. Nor must it be forgotten that often—indeed frequently—a new work is produced at these gatherings. Upon the whole, therefore, it would seem that beyond the incessant repetition of the two favourite Oratorios, there is little or nothing to find fault with in the selection of music on our side of the water.

The following programme of the Cologne Festival will tend to show, that so long as selections are made upon the principles which have evidently inspired this, there will be no cause to fear. It must be premised that "Samson" is to all intents and purposes a novelty to the Germans—the works of Handel being in no degree in such request in Germany as they are in England.

PROGRAMME OF FESTIVAL.

FIRST DAY, SUNDAY, MAY 24.

"Samson" G. F. Handel.
Triumphed Johannes Brahms.

SECOND DAY, MONDAY, MAY 25.

Symphony (Pastorale) L. van Beethoven.
"The Destruction of Jerusalem" Dr. Ferdinand Hiller.

THIRD DAY, TUESDAY, MAY 26.

A miscellaneous selection, including

Overture (Genoveva) R. Schumann.
Symphony (A major) Mendelssohn.
Violin Concerto Viotti.
Ungarische Tänze Johannes Brahms.
Arias by Gluck, Mozart, Weber, Schumann, and Brahms.

A glance at this will show how little the Germans rely upon the drawing-power of old favourites. But it is perhaps in the preparation for these performances—in other words the rehearsals—that the difference is most marked. In an English Festival there are as a rule two full rehearsals for a number of performances, averaging from six to eight, and one of them not unfrequently takes place so long before the festival (sometimes as long as two or three months), as to be practically valueless for any other purpose than for correcting errors in the parts. In the Festival at present under notice there were (I copy from a printed paper circulated in the town) two rehearsals averaging four hours each, on Friday, May 22; two on Saturday, one on Monday, and one on Tuesday. They have therefore six full rehearsals for three performances to place beside the two rehearsals for eight performances, considered sufficient in England. It must, however, be admitted that in the latter instance two out of the eight performances are devoted to works already well-known, though this by no means redresses the balance, nor would a foreign musician admit that even a well-known work should be passed over without a rehearsal. It should also be mentioned that the principal soloists and chorus attend, at least the majority of these practices. In this matter then we have something to learn. Increase the number of rehearsals and shorten the programmes. The audience will gain in every way by better performances and less chance of fatigue.

One more comparison and I have done with this portion of my subject. A practice has become prevalent at English Oratorio performances for the solo singers to make their appearance upon the orchestra just before their song comes on, and leave the orchestra immediately after it is over, not unfrequently going and coming two or three times in the course of an evening. It is pleasant to be able to record that this objectionable practice has not penetrated to Germany yet, and I venture to express a hope that it never will. Anything more disrespectful to an audience or damaging to the music than to see the principal vocalists popping up and down on either side, like rabbits in a warren, can hardly be conceived. It was quite refreshing to notice the German artists—not only at the performance, but at the rehearsals as well—take their places before the music had commenced, and remain until the last note had been played. I commend this fact to the notice of English conductors and the good sense of the artists.

As a *locale* for a great musical festival, Cologne is fortunate. It possesses a large and singularly beautiful hall—the Gürzenich-Salle—somewhat resembling Westminster Hall, and almost as large. It enjoys the advantage of the services as capellmeister of Dr. Hiller, who is the first living composer and performer of the true classical school; and, further, it stands in the centre of a considerable number of towns possessing choral and instrumental Societies of far more than the average efficiency.

With all these advantages, therefore, it is not difficult to suppose that the circumstances under which the Lower Rhine Festival takes place when Cologne is selected are somewhat exceptional. In spite of this, however, the *ensemble* is certainly not superior to that we are accustomed to in England, nor, indeed, is it always as good. The choir sings correctly and conscientiously, but there is not the same brightness of tone, still less the attack and finish which we get in England; and, whilst I am upon this subject, I may say that, were the English Musical Festivals regarded more from a purely musical point of view than a commercial one—although the profits may be given to excellent objects—it would be possible to produce an *ensemble* that would win the admiration of the whole musical world.

To return, however, to Cologne. The performance of "Samson" was interesting, and in almost all respects admirable. The cuts necessarily made in this, the longest of all Oratorios, were, as a rule, judiciously done; and the same meed of praise may be awarded to the extra accompaniments by Herr Carl Müller. The *tempi* at which some of the well-known movements were taken would have startled those who hold fast by tradition. "Fixed in His everlasting seat," and the Dead March from "Saul," may be mentioned, amongst others, as having been taken almost as fast again as we are accustomed to hear them taken in England. On the other hand, there were others which were taken just as much too slowly, as though to redress the balance.

I should not like, however, to omit to mention one thing as being most creditable to all concerned, and well worthy of imitation, viz., the reverence with which the text of Handel was scrupulously adhered to. It was quite interesting to notice in how many instances the alteration of a single note would have placed the passage more easily within the compass of the singer's voice; yet in not one instance was advantage taken of this, neither was a turn, nor any other embellishment inserted for the purpose of showing off the singer at the expense of the composer.

For a comparatively young composer to direct a new work immediately after Handel's "Samson" is certainly a trying ordeal. With the echoes of "Let the bright Seraphim" and "Let their celestial concerts" still ringing in one's ears, it would be difficult to find in the compositions of any other man a movement that would not have the effect of an anti-climax. It is high praise—very high praise indeed—to say that there was no sense of falling off when Herr Brahms stepped forward, bâton in hand, and led off the broad and dignified instrumental introduction to the Triumphal. Rather as the piece went on there was indicated a gathering increase of power, which led irresistibly to the conclusion that a work of high genius had been created by the man in whom Schumann had said many years before that the hope of Germany rested. It would be impossible to do justice to so important a composition within these limits, but no doubt it will obtain an early hearing in England. This much, however, may be said, that so long as we have a composer living who can rise to the height of the Triumphal, we need be under no apprehensions of the race of giants becoming extinct.

For the reason just mentioned, it is quite impossible to speak in detail of Dr. Hiller's Oratorio, which formed the chief item of the second day's programme. It must suffice to say that it was justly received with great enthusiasm, and I cannot but feel that the repertory of Oratorio music in England would be enriched by the addition of so noble a work.

The performance of Beethoven's Pastoral Symphony was well nigh faultless. From the opening bars it was

plain that the executants were animated by the same spirit, and the result was a reading which will not be soon forgotten.

The third day's performance was more interesting to the general public than to a musician, consisting as it mainly did of well-known Arias from the Operas in which Madame Peschka-Leutner, Madame Joachim, Herr Diener, and Herr Schelpner greatly distinguished themselves. A singularly fine performance of Schumann's overture to "Genoveva" scored another honour to the orchestra.

In closing this account I wish to record an interesting incident which took place at the house of Dr. Hiller, who had issued invitations for a reception at which all the principal musicians then in Cologne attended. After some little time silence was called, and Gaevaert, the Principal of the Conservatoire at Brussels, advancing to Dr. Hiller, took him by the hand, and stated that the King of the Belgians had deputed him to convey his congratulations to the *maestro*—to express the high regard he had for his virtues as a man and his genius as a musician—and to beg his acceptance of the Order of the Leopold.

CRYSTAL PALACE.

THE idea of illustrating the music of England, Germany, France, Russia, Denmark, Norway and Sweden during the series of Summer concerts is an exceedingly happy one, and certainly a welcome change from the Italian Opera Concerts which have so long come in with the warm weather at this establishment. Besides these, two Saturdays are to be included in the series, on the first of which Signor Randegger's Cantata "Fridolin" is to be performed, and the second is to be devoted to examples of the quaint and humorous in music. At the first concert, on the 2nd ult., the German school was represented, including "Music for the Church"—in which Dr. Stainer's excellent performance on the organ of Bach's pedal Fugue in G minor was a conspicuous feature—"Music for the Concert-room and Theatre"—comprising Beethoven's Symphony in A, Mendelssohn's Pianoforte Concerto in G minor (finely rendered by Mdlle. Marie Krebs) and several vocal pieces, and "Music for the Ball-room"—illustrated by one of Lanner's waltzes. The performance, under the direction of Mr. Manns, was highly successful. The concert on the 16th ult. scarcely calls for a serious musical notice. The Palace on that day was given over to the Emperor of Russia and those who came to look at him; and Madlle. Titens, Madame Patey, Mr. Lloyd, and Mr. Santley were merely there to receive him with musical honours. The orchestral force numbered about 500 performers, consisting of eleven military bands, besides that of the Crystal Palace, and the chorus was composed of the London Contingent for the Handel Festival Choir. As a musical demonstration the concert was highly successful, the applause at the conclusion being most enthusiastic.

HER MAJESTY'S OPERA.

AUBER'S "Diamans de la Couronne" introduced Madlle. Singelli for the first time in England as *Catarina*, on the 12th ult., and with a success which we have little doubt will become more decided as the *débutante* gains confidence before her audience. Slightly nervous at first, Madlle. Singelli's charming soprano voice and facile execution were scarcely displayed until the varied air, "Ah, io vo' spezzar," which was thrown off with such fluency, as to elicit the most enthusiastic applause and a solid encore. She has since repeated the character with increased effect, and will no doubt shortly essay some new part, by which we may be more enabled to judge of her varied powers. The Opera was well put upon the stage, and the recitatives, by Signor Gelli—although but ill supplying the place of the original dialogue—were tolerably effective. We may likewise mention that Mr. Bentham has created a good impression in the character of *Faust*, especially in the impassioned music of the Garden Scene, and that Madlle. Marie Roze, as *Margherita*, and Signor de Reschi, as *Valentino*, were also exceedingly well received. Balfe's Opera, "Il Talismano," in which Madame

Christine Nilsson is to sustain the part of the heroine, continues to be promised, but no date is fixed for its production.

ROYAL ITALIAN OPERA.

THE return of Madame Adelina Patti, with a voice improved in quality and power, has been the great event during the past month. Her appearance for the first time this season was in Rossini's ever welcome "Barbiere di Siviglia;" and her entry was greeted by such an enthusiastic burst of applause that—although accustomed as she is to such an ovation—for a few minutes she seemed unnerved. M. Faure has also re-joined the company, and by his fine acting and singing, given a vitality to M. Ambroise Thomas's feeble Opera, "Hamlet," which may justify the management in occasionally giving it a hearing during the season, especially as the *Ophelia* of Madlle. Albani is one of her most successful impersonations. Signor Bolis, the new tenor, has materially strengthened the impression he created on his first appearance, his singing of the part of the Duke, in "Rigoletto," especially, eliciting enthusiastic and well deserved applause. We regret to say that once more we have had Gomez' Opera, "Il Guarany"—at whose desire we are of course unable to say—but we must add that "Il Flauto Magico" and "Don Giovanni" have also been given, the latter with an exceptionally strong cast.

PHILHARMONIC SOCIETY.

THE third concert, on the 4th ult., commenced with Spohr's Overture in F minor, written expressly for the Society, and still in manuscript. This work has not been performed since 1821, and save as a graceful act of courtesy to the memory of the composer, it is a question whether it was really worth reviving. There is scarcely anything seriously to engage the attention throughout the composition, but it is obviously the creation of an experienced artist, and is written with that skill and knowledge of instrumentation which must at least command respect from all educated listeners. Max Bruch's Concerto for the violin received a better rendering than the work deserves from Herr Strauss, the applause which it elicited being evidently intended more for the performer than the composer. Beethoven's "Eroica" Symphony, Sir Sterndale Bennett's beautifully descriptive "Paradise and the Peri," and Mendelssohn's "Ruy Blas" Overture were excellently given by the orchestra, and Madame Lemmens-Sherrington was encored in a Romance from Herold's "Pré aux clercs." At the fourth concert, on the 18th ult., a Concerto for the violin by Lalo, was played by Senor Sarasate, neither the composition nor the performer, however, exciting any special sensation. Senor Sarasate has an agreeable, but somewhat thin tone, and executes with neatness. He was much applauded, and recalled after leaving the platform. The orchestral pieces were Mozart's Symphony in G minor, and Beethoven's in F, No. 8, and the Overtures "Calm sea and prosperous voyage" (Mendelssohn) and "Lodoiska" (Cherubini), the vocalists being Herr Gustav Walter and Mr. Santley. Mr. W. G. Cusins, as usual, conducted.

LONDON GREGORIAN CHORAL ASSOCIATION.

A FESTIVAL Service of an interesting nature was held in St. Paul's Cathedral on Thursday evening, the 7th ult. The choir numbered upwards of one thousand voices, and was accompanied by the organ and a small orchestra of brass instruments, which told with admirable effect. The congregation, which was enormous, and had filled almost every available space some time before the Service commenced, was largely composed of sympathisers with the Gregorian movement—not a few being cassocked priests of the Church of England. The interval before the commencement of the Service was admirably utilized by a series of voluntaries played on the organ by Dr. Stainer, which had the double effect of preventing conversation and preparing the mind for the Service. Soon after eight, a few instrumental chords announced the commencement of

the first processional Hymn, "*Vexilla Regis prodeunt.*" This was followed by a second "processional," "*O filii et filie,*" with the quaint and touching music from *La Feillée* and Clément, after which the Service proper began. In passing, it may be mentioned that the Psalms were too long, and caused a feeling of weariness to set in, which soon culminated in many of the congregation leaving the church at this early point in the Service. Indeed the slow pace at which it may be presumed it was found necessary to take the music with so vast an assemblage of performers, caused the Magnificat to be commenced at a quarter past nine. At this time the people were leaving in crowds. It is to be hoped that this hint will not be lost upon those who arrange the future Festivals, for one of the charges most constantly brought against Gregorian music is its dulness and tediousness.

The anthem for double choir, by Jacobus Händl, was decidedly interesting to musical antiquarians, but what effect it might have produced upon a congregation under ordinary circumstances it is difficult to say. The length of the Psalms and Canticles had produced the effect of exhaustion, and the attention of the worshippers could no longer be taxed. The sermon was preached by the Very Rev. the Dean of Manchester, whose sympathies, as is well known, have always been in favour of the Gregorian style of music. The services of Mr. Warwick Jordan should not be passed over without warm commendation; his training of the choirs and musicianly accompaniments to the music being alike admirable.

THE first of Mr. Henry Leslie's two summer concerts was given on the 21st ult., at St. James's Hall. The programme consisted of madrigals and part-songs, well selected to display the capabilities of his finely trained choir, the vocal music being relieved by the performance of Mr. Charles Hallé and Madame Norman-Neruda, who united their talents in Beethoven's "Kreutzer Sonata," with an effect which is too well known to need recording. The madrigals were given to perfection, the only one encored, however, being "In the merry Spring time," by the Rev. W. D. V. Duncombe. Pinsuti's melodious Serenade, "In this hour of soften'd splendour," received a similar compliment, and the second verse was repeated. The only novelty was a part-song, by Mr. Henry Leslie, called "The Angel's visit," a smoothly written and effective composition, which was warmly received. Mention must be made of the excellent singing of Signor Federici, who gave, amongst other solos, the declamatory air, "Honour and arms," from "Samson," with much success. In every respect this was an excellent concert.

On Monday evening, the 18th ult., a very interesting Lecture was given in the National Schools, Brixton, by the Rev. Gordon Calthrop, M.A., (Chaplain to the Lord Mayor), on the Life and Times of Judas Maccabæus. The musical illustrations from Handel's Oratorio, were given by the St. Matthew's Choral Society, assisted by Miss Mary Davies, Madlle. Reimar, Mr. Dudley Thomas and Mr. Crome. Mr. Shinn, organist of Brixton Church, conducted, and also accompanied on the pianoforte. Mr. J. B. Gaunt presided at the American Organ.

A CONCERT of sacred and secular music was given by the Phoenix Amateur Musical Society, on Monday evening, the 11th ult., at the Drill-Room, Crouch End, under the presidency of J. H. Warner, Esq., of the Priory, Hornsey. Miss Miéville commenced the concert with the solo, "Hear my prayer," which she sang with much effect, her soprano voice telling wonderfully with the audience. The chorus was finely sung, and met with loud applause. "O salutaris Hostia" was excellently rendered, and "I waited for the Lord," was successfully given by Miss Miller and Miss Moss. The "Hallelujah Chorus," was a most appropriate finish to the first part, and at its close the "Phoenix" received an ovation which was but a meet reward for their exertions. This was also a signal for an appropriate mark of approbation to Captain Phillips, who conducted, and whose training of his choir was evidenced from the beginning to the end, and to Miss Smith, for her truly

excellent accompaniments. The second part of the programme consisted of secular music, one of the most conspicuous features in which was Captain Phillips's solo, which was rapturously and deservedly applauded. Miss Moss and Miss Miéville received encores for their songs; and the part-music was sung with a finish which reflected the utmost credit upon the Society. It is to be hoped that many more concerts will be given by the Phoenix, which, must prosper, and become more and more efficient under the able hands of Captain Phillips.

A VERY successful concert was given on the 19th ult., by the Choral Society and Choir of St. Mary, Boltons, West Brompton, at the Onslow Hall, Brompton, under the direction of Mr. Horace Buttery, director of the choir and organist of St. Mary's. Mendelssohn's psalm "O come let us sing," occupied the first part of the programme. Mr. Stedman sang the tenor solos with his accustomed ability. The duet for two sopranos was given with the utmost truth of expression by Miss Jessie Royd and Miss Edith Holman Andrews. The second part of the concert was miscellaneous. The duet "O that we two were Maying" (Alice Mary Smith) was excellently sung by Miss Royd and Mr. Stedman. A very fine rendering of "Tom Bowling" was given by Mr. Stedman, and Mr. Arthur Wickham and Mr. Horace Gray also contributed solos. The choir performed with great care and expression a selection of glees and part-songs, preceded by a performance of the Russian National Anthem (Barnby's arrangement), and "God save the Queen." Mr. J. M. Jones officiated at the piano, and Mr. H. J. White at the harmonium. A feature of the concert was the brilliant performance by Mr. W. S. Hoyte of a piano solo (Liszt's "Rigoletto"), which was unanimously redemanded.

HERR AND MADAME SAUERBREY's evening concert took place at the Hanover Square Rooms on the 7th ult. The programme included Beethoven's Sonata in G (Op. 29), excellently played by Herr Sauerbrey, Mendelssohn's "Allegro brillante," in which he was joined by his pupil, Miss Amy Stewart, and Gade's Sonata in D minor (Op. 21), for pianoforte and violin, with Herr Deichmann. Madame Sauerbrey was highly successful in several solos, and was assisted in the vocal music by Miss Banks and Signor Federici. Herr Deichmann contributed a solo on the violin, and Mr. Frederick Chatterton one on the harp.

MR. RIDLEY PRENTICE gave a Pianoforte Recital at St. George's Hall on the 13th ult. Bach's Prelude and Fugue in B minor, transcribed for the pianoforte by Liszt, some of Mendelssohn's "Lieder ohne Worte," Beethoven's Sonata in E flat (Op. 31, No. 3), Sterndale Bennett's Three Musical Sketches, and some charming compositions of the concert-giver were excellently played. Miss Ellen Horne was the vocalist.

THE 220th Festival of the Sons of the Clergy was celebrated in St. Paul's Cathedral on the 20th ult. The service, which was full choral, was finely rendered, the choir having been increased by members from the Chapel Royal, Westminster Abbey, St. George's, Windsor, &c., numbering about 250 voices. The service was preceded by Mendelssohn's Overture to "Athalia," and the Magnificat in A, composed by Dr. Stainer for last year's Festival, Mendelssohn's "As the hart pants," and the Old Hundredth Psalm were included amongst the pieces selected for the occasion. After the sermon, which was eloquently preached by the Bishop of Peterborough, the "Hallelujah Chorus" was sung, and a collection made in aid of the funds of the Charity. The attendance was very large.

THE decease of Signor Mongini, which occurred during the past month at Milan, will be received with general regret; for, although his want of intellectual training sadly marred the effect of his natural gifts, there were times when his singing aroused even the most apathetic audience into positive enthusiasm. With all his defects, there were certain characters—Arnoldo, in "Guillaume Tell," more especially—in which he was always welcome; and, in the present dearth of tenors, his loss will be felt for some time.

THE re-erection of the Alexandra Palace is we understand proceeding rapidly, and it is now announced that the

building will be opened during the present summer. There will be, as before, a Concert Room for musical performances on a smaller scale than those given in the Great Central Hall, under the direction of Mr. H. Weist Hill. The Alexandra Palace Choir has undergone careful and periodical training, and the frequent rehearsals give assurance that the performances will be a source of great enjoyment to the visitors. At Mr. Willis's Great Organ in the Central Hall, Mr. Frederic Archer will again preside.

WE are glad to be able to state that Mr. Sims Reeves, whose long and severe indisposition has entirely prevented his singing during the past winter, has announced a benefit concert, at the Royal Albert Hall, the date of which is not yet specified, when he will be assisted by Madame Christine Nilsson, Miss Antoinette Sterling, Miss Helen D'Alton, and Madame Lemmens-Sherrington, Madame Norman-Neruda, and Mr. Santley. Choral music will also be contributed by the Royal Albert Hall Choral Society, under the direction of Mr. Barnby.

MADAME ANNETTE ESSIOFF gave a Pianoforte Recital on the morning of the 27th ult., at St. James's Hall, before a numerous and highly critical audience. The exceptional powers of this excellent pianist were fully displayed in a varied selection of pieces, amongst the most successful of which were Beethoven's Sonata in C major (Op. 53), several pieces by Chopin, Bach, &c., and Handel's "Harmonious Blacksmith," all of which elicited the warmest applause. Her second Recital is announced to take place on the 13th inst.

THE West London and Kilburn Musical Society gave a concert on Monday evening, the 11th ult., in St. Thomas's Hall. The first part comprised Herr Gollmick's sparkling Operetta, "The Blind Beggar's Daughter of Bethnal Green." The solos were allotted to Miss Warwick, Messrs. Greenhill, Wake, Kilbey, Kedle, and Tucker, and were rendered very efficiently, some of the numbers being encored. The choruses were steadily sung and well supported by the band. The second part opened with Mendelssohn's "Hear my prayer," the solos being admirably sustained by Miss Putney. Several songs were contributed by Misses Warwick and Putney, Messrs. Thornborough and Greenhill; and Miss Muncey (a pupil of Mr. W. Beavan) gave a pianoforte solo. Mr. John Beavan was the accompanist, and Mr. W. Beavan conducted.

ON Thursday evening, the 7th ult., Mr. Brinley Richards delivered a lecture on the National Music of Wales, in the Lecture Room of the Society for the Encouragement of the Fine Arts, Conduit Street, Regent Street. The chair was taken by Mr. J. H. Puleston, M.P. who in a few well-chosen words introduced the lecturer. Perhaps no man is better calculated than is Mr. Richards to be accepted as an authority on this special subject, since he is the presiding genius in his generation over the musical department of the Eisteddfodau of the Principality. Mr. Richards commenced his lecture by showing how the modern composers had very freely interwoven the music of ancient writers with their own compositions, and, with a considerable amount of skill, pointed out the peculiarities which distinguish the music of one nation from another. He repudiated the statements that England had no national music, and that the music of Wales was derived from Ireland. The lecture was illustrated by vocal and instrumental selections from the music of the nations referred to. The melodies, as originally sang, were compared with modernized versions; and it must be acknowledged that in the majority of cases the latter elicited the largest amount of approbation from a numerous and fashionable audience. The walls were covered with sketches, and the platform crowded with models of ancient musical instruments, including Mr. Frederick Chester's contributions of Egyptian, Assyrian, Scotch, Irish, and Welsh harps, and interesting specimens lent for the evening by Mr. Carl Engel and Dr. G. W. Lichner, Tom Moore's miniature harp, lent by Mrs. S. C. Hall, and an exquisite little Irish harp, adorned with golden shamrocks on a green ground, lent by Mr. George

Browning, Hon. Sec. of the Society for the Encouragement of the Fine Arts. The lecture was full of interest and information. The vocal illustrations, in Scotch, Irish, and Welsh music, were given with much effect by Miss Mary Davies and Miss Lizzie Evans. At the close of the entertainment the lecturer was most warmly applauded; and after a vote of thanks had been passed to the chairman, the company separated.

THE closing concert of the Wagner Society for the present season was given at St. James's Hall on the 13th ult. The *scena* from "Tristan und Isolde" tested most forcibly the declamatory powers of Madame Otto-Alvsleben, but she triumphed gloriously over the difficulties, and achieved a success with all the Wagner worshippers in the room. The other vocalists were Madlle. Helène Arnim, Messrs. Lane, Elmenhorst and Wharton. The orchestra was as efficient as ever, and Herr Dannreuther conducted with his accustomed energy; but the constant repetition of the most effective of Wagner's pieces from his Operas in a concert-room can give an English audience but a faint idea of his dramatic genius. Let us hope that next season something may really be done by this Society towards the object which the disciples of this essentially operatic composer should keep steadily in view.

MISS AGNES ZIMMERMANN'S concert, which took place on the 30th April at the Hanover Square Rooms, drew together an audience thoroughly sympathetic with the classical nature of the programme selected for the occasion. The principal attraction was the *bénéficiaire's* Sonata in A minor, for violin and pianoforte, which was produced for the first time, and achieved a success which was not in the slightest degree traceable to the friendly feeling usually evinced towards an artist at her own concert: it is a work so full of invention, so scholarly in treatment and so perfect in construction that, as the production of an entire stranger, it could not fail to have created a marked impression upon the listeners. The first movement is written with consummate knowledge of effect, and with a freedom which shows an intimate acquaintance with the capabilities of the violin, as well as the instrument over which the composer has so amply proved her perfect command. The "Scherzo" is perhaps destined to be the most popular movement in the Sonata; but the "Andante" is a stream of captivating melody, and the conversational passages so riveted the attention of the audience that during the whole of the vivacious "Finale" there seemed to be a lingering feeling of regret that this beautiful slow movement had not been re-demanded. With a characteristic modesty, Miss Zimmermann has given the most important passages in this Sonata to the violin; but the parts are most artistically interwoven; and the sympathetic manner in which the two instruments are treated throughout proves that the composer has thought out her design as an artist should think, and in no single instance has sacrificed her work for the mere sake of display. The violin playing of Madame Norman-Néruda, who was Miss Zimmermann's associate in this piece, was absolute perfection; and the delicate execution and eloquent phrasing of the composer made us feel that none but these two artists could thoroughly reveal the beauties of the work. The applause at the conclusion was loud and continuous. Miss Zimmermann's solo was Schumann's clever but somewhat eccentric series of pieces called the "Carnaval," which she played, from memory, with admirable precision and refinement. The concerted pieces were Beethoven's Sonata in G minor (Op. 5, No. 2) for pianoforte and violoncello, in which Herr Daubert lent his valuable assistance, and Brahms's Quartet in A major (Op. 26) for pianoforte, violin, viola and violoncello, excellently rendered by the concert-giver, Madame Norman-Néruda, Mr. W. H. Hann, and Herr Daubert. The singers were Miss Antoinette Sterling and Mr. Santley, both of whom received encores, one being elicited by the last named vocalist for an elegant song by Miss Zimmermann, called "Love, I may not tarry here." Mr. S. Naylor was the accompanist.

WE understand, from the local papers, that the Leeds Musical Festival will extend over four days, beginning

October 5th, and will be held in the Town Hall. Sir Michael Costa is to be the conductor, Dr. Spark organist, and Mr. R. S. Burton chorus-master. As the hall will seat only 1,750 persons, it is proposed to erect a temporary gallery capable of accommodating 600 more. The Oratorios to be performed and the pieces for the evening concerts have not yet been selected. Three or four eminent composers have been communicated with as to new works for the occasion; but it is feared the time is too brief for the preparing of any great work. The committees are now meeting frequently; and as the guarantee fund amounts to nearly £6,000, the Festival bids fair to be a financial as well as a musical success.

MISS PURDY gave a morning concert at the Hanover Square Rooms on the 7th ult., which was well attended. The *bénéficiaire* was highly successful in her songs, especially in one from Vacca's "Romeo e Giulietta;" and Madame F. Lancia, Mr. Trelawny Cobham and Signor Gardoni also contributed several pieces with much effect. Pianoforte fantasias were given by Herr Ganz and Signor Tito Mattei, but the vocal solos were the chief attraction of the concert.

A COLLECTION of Chants is in course of preparation, to be used with the Cathedral Psalter. The Editors invite contributions. Address the Editors of the Cathedral Psalter, care of Messrs. Novello, Ewer and Co., 1, Berners-street, W.

THE annual performance of the "Messiah," in aid of the funds of the Royal Society of Musicians, took place on the 8th ult., at St. James's Hall, under the conductorship of Mr. W. G. Cusins, a member of the Society. The principal singers were Madame Otto-Alvsleben, Miss Blanche Cole, Miss Georgina Maudsley, Madame Patey, Miss Marion Severn, Mr. W. H. Cummings, Mr. Henry Guy, Mr. Thurley Beale and Mr. Lewis Thomas. The orchestra was ably led by Mr. Willy, the trumpet *obbligato* was played by Mr. Harper, and Mr. Hopkins presided at the organ. The work was finely rendered throughout.

ON May-day the St. Georges' Glee Union appropriately produced Sir Sterndale Bennett's Cantata "The May Queen." The soloists were Miss Horder, Miss Buley, and Messrs. Carter and Theodore Distin, all of whom were very successful. The choruses were well sung, but did not elicit the approbation which was fairly their due. Mesdames Augarde, Pritchard and Matthews were at the pianoforte, and Mr. W. S. Hoyte at the harmonium. The latter gentleman also gave in the second part a spirited rendering of the overture to "Guillaume Tell."

THE second of a series of Services of Praise was held at Greville Place Church, Abbey Road, St. John's Wood, on Friday, the 8th ult., the first part being "Congregational," the second, "Meditative." In the former, a "Te Deum," by the organist, Mr. E. Sharp, was much admired. The second part consisted of selections from the works of Mendelssohn, and comprised "Hear my prayer" (the solo sung by Miss Callard), "Judge me, O God," and a selection from "Elijah." Mr. Sharp conducted in his usual efficient manner, and the Service generally was very successful.

ON Wednesday, the 20th ult., at the City Mart, Messrs. Chinnock, the auctioneers, put up for sale, before an excited, if not admiring, audience of dramatic managers, operatic Impresarios, lawyers, agents, &c., the ground-rent of Her Majesty's Theatre, now paid by the Earl of Dudley, who is holder of the lease granted to Mr. Lumley, which will expire at Michaelmas term, 1891, at rents amounting to £1,934 14s. per annum. This was Lot 1, in which was comprised the house No. 1, Pall Mall, held at a rental of £230 per year; so that the total rental of £2,164 14s. per annum will be receivable by the purchaser of Lot 1, all rates, taxes, and outgoings being paid by the tenant. There seem to have been three leading bidders for this lot: one, Mr. Mapleson, of Her Majesty's Opera; the second, an agent, to secure the property, if possible, for a National Opera-house; and the other, Mr. Last, a solicitor, who proved to be the highest bidder, as Lot 1 was knocked down to him for £31,000. The theatre will pass into his

hands, therefore, in 1891, when Lord Dudley's lease falls in; but the buyer will still possess the property until the original lease under the Crown will expire in 1912. The sale was by direction of the trustees of Mr. H. E. Holloway, and comprised twenty lots altogether, including the whole of the Opera Arcade, with its fifteen shops, Nos. 1 to 5, Pall Mall, the Opera-house with the Haymarket frontage, and the United Hotel and Clergy Club. The present income arising from these is £5,406 14s., and they realized £92,000. The letting of the theatre remains, of course, in the hands of the Earl of Dudley.—*Athenæum*.

Two Societies for the practice of concerted vocal music have recently been formed, the first, called the "Orsett" Choral Society, having 60 members, meeting once in three weeks at the Orsett Institute, and the second, entitled the "Romford" Choral Society, numbering 30 members, assembling every week at the Girls' School-room. To both these Associations Mr. Henry Regaldi, R.A.M., is appointed conductor; and as they are under distinguished patronage, and most of the members exhibit much talent, there can be little doubt that they will speedily grow into importance.

On the 6th ult. Madame Stafford gave her first concert at the Beethoven Rooms, when she was assisted by Mesdames Romanelli, Cullen, Arthur, Hincks, Messrs. Stedman, Ratford, Hause, and Herr Schuberth. The most successful numbers were the "Prière" (Herr Schuberth) solo violoncello, played by the composer, and "The Angel at the Window," by B. Tours, sung by Mr. Stedman.

A MUSICAL performance by the pupils of the London Society for Teaching the Blind, took place at the Institution, Upper Avenue Road, N.W., on the 22nd ult. The first part consisted of Arthur Sullivan's Oratorio "The Prodigal Son;" the second part was miscellaneous. The pupils acquitted themselves very creditably, and much praise is due to the conductor, Mr. Edwin Barnes, for his careful and patient training.

MR. E. H. THORNE gave a Pianoforte Recital at St. George's Hall on the morning of the 26th ult., before a highly appreciative audience. Sir Sterndale Bennett's Sonata, "The Maid of Orleans," and Beethoven's "Sonata Appassionata," were well selected to test Mr. Thorne's qualifications as a classical pianist; and J. S. Bach's Partita in G major, a Fantasia by Liszt, and a graceful Sketch of his own, gave an agreeable variety to the programme, and enabled the concert giver to display that versatility of style which is the surest sign of a true artist. He also played the *primo* of two pianoforte duets, the first—variations on a French theme, by Schubert—with Mr. Duncan Hume, and the second—"Andante con variazioni," Op. 83, by Mendelssohn—with Mr. H. A. Branscombe, in both of which he was most ably supported. The vocalist was Miss Enriquez, who, amongst other compositions, gave a truly poetical setting of Shelley's words, "On a faded violet," by Mr. Thorne, which was much and deservedly applauded. The conductors were Mr. H. C. Deacon, Mr. H. A. Branscombe, and Mr. Duncan Hume.

REVIEWS.

NOVELLO, EWER AND CO.

A Treatise on Harmony. By Samuel John Clay.

WE quite agree with the author of this Treatise, that "as there are so many works on Harmony already in existence, it is only right that reasons should be adduced sufficient to justify the production of another." If these "reasons" are merely that Mr. Clay differs from many other theorists as to the origin and treatment of chords, we scarcely think that he states his opinions with sufficient clearness to enforce his views; but if his main object has been to enable a student, as he says, "to put to a melody a correct bass and harmony (of course of the simplest kind), and in each succeeding chapter to give directions whereby the harmony may be varied and enriched," we

are of opinion that an almost forgotten, but wonderfully acute thinker—Logier—has occupied the ground before him. But let us re-produce some of our author's definitions of chords, in his own words. A "Common Chord," he tells us, "consists of a note, its major 3rd and perfect 5th." He then places a 3rd and 5th over each degree in the scale of C, and says that, "although all these appear to the eye, at first sight, to be Common Chords, there will be found, upon examination, to be but three Major Common Chords, according to the foregoing definition, and these are marked with a x; all the others, having minor 3rds, are not the chords we speak of now." It may be quite necessary, as the three major chords are the only ones used by our author in harmonising simple melodies at first, to dwell more particularly upon these in the early chapters of his book, but if the others are not "Common Chords," what are they? If we understand Mr. Clay rightly, the student is to believe that whenever he uses a minor common chord he is in a minor key; and, if so, we should like to know how he can analyse the many beautiful sequences exclusively composed of this simple harmony in the works of the best writers. Passing over the rules for putting a satisfactory bass to a melody, by using only the three major triads—which are extremely good, but, as we have already said, not new—we come to modulation by means of the Dominant 7th, and then to the important chord of the 9th. The chord of the major 9th we are told is "the result of an unresolved suspension in the chord of the Dominant 7th." Although we utterly disagree with this definition, we will not stop to discuss it; but when we are informed that the chord of the Diminished 7th has "been treated by most writers as a fundamental chord," we must pause to dispute this assertion. A "fundamental chord" should mean one in which the bass note is the root; and, although the Diminished 7th may be considered by some theorists to be a *derivative* of the Dominant 9th, and by others an *inversion*, we know of no musician of any reputation who believes it to be a "fundamental chord." In the next chapter the chord of the "Added 6th" (with the subdominant given as its root) creeps in without the slightest explanation; so that whether it is to be prepared, or how it is to be resolved, the student must discover for himself. We confess to not being able to comprehend Mr. Clay's classification of chords when he ceases to speak of those which are indisputably diatonic. After telling us, for instance, that the chord of the Augmented 6th is an "inversion of the Half Cadence—the chord of the major 3rd and major 6th"—a sharp having been placed before the 6th as a "liberty," we come to a chapter in which "Chromatic Chords" are mentioned for the first time, by which we are of course to infer that the Augmented 6th is *not* Chromatic; and yet Example 138 contains the same chord, with the same resolution, previously given as the Italian 6th, in Example 132. We willingly concede that the author of this work shows that he has bestowed much earnest thought upon his subject; but, like many others before him, in his attempt to be "simple," he has sacrificed logical arrangement. It is always necessary that a student should feel the ground secure before him as he advances; and it is better—even if it cost more time and labour—to remove an obstacle than, with a false feeling of security, to attempt to pass over it. In his desire to facilitate the acquisition of a difficult science, Mr. Clay has been too much guided by the principle of ignoring what he found it troublesome to explain; but he is a pioneer in a good cause, and, in this capacity at least, deserves his reward.

Magnificat (in D.) In Vocal Score, with an Accompaniment for the Organ or Pianoforte, by J. S. Bach.

IT is, indeed, a glad time for the lovers of the highest class of music, now that the Choral works of Bach are rendered accessible to everybody's study, by a beautifully printed and admirably inexpensive edition. The Magnificat is, of course, unavailable for ferule use in our Church Service, because of its extraordinary length; but there are festal occasions to which a work of its extent, filled with its merit, would be fully appropriate; and if these occasions have not been found out by the authorities whose duty it is to discover fitting means for the celebration of the high days and

Lord, how long wilt Thou forget me?

SOLO AND CHORUS FROM "PSALM XLIII."

Version by Rev. J. TROUTBECK, M.A.

F. MENDELSSOHN-BARTHOLDY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.) New York: J. L. PETERS, 539, Broadway.

Andante.

ORGAN. $\text{♩} = 76.$

SOLO.

Lord, how long wilt Thou for-get me, While in lone-ly grief I mourn? And how long Thy

face be hi-ding? Wilt Thou ne-ver-more return? Wilt Thou ne-ver-more return?

CHORUS. SOLO. Col tutti coll Alto.

TREBLE.

Lord, how long wilt Thou for-get me, While in lone-ly grief I mourn? And how long Thy

ALTO.

Lord, how long wilt Thou forget me, While in lone-ly grief I mourn? And how long Thy face . . .

TENOR (Sve. lower).

Lord, how long wilt Thou forget me, While in lone-ly grief I mourn? And how long . . . Thy

BASS.

Lord, . . how long? While in lone-ly grief I mourn? And how long Thy

face be hi-ding? ne-ver-more, ne-ver-more, wilt Thou ne-ver-more re-turn?
 be hi-ding? ne-ver-more, ne-ver-more, wilt Thou ne-ver-more re-turn?
 face be hi-ding? ne-ver-more, ne-ver-more, wilt Thou ne-ver-more re-turn?
 face be hi-ding? ne-ver-more, ne-ver-more, wilt Thou ne-ver-more re-turn?

SOLO. *sf*
 Lord, how long must I take counsel, Having sor-row in my heart? . .

Foes re-lent-less rise a-gainst me, And no help-er take my

TUTTI.
 Lord, how long must I . . take counsel,
 TUTTI. *cres.* Lord, how long must I . . take coun-sel, take coun-sel, Lord, how
 TUTTI. *cres.* Lord, how long must I . . take counsel, Lord, how long must I take coun
 TUTTI. *cres.* Lord, how long must I . . take counsel, take

Lord, how long, how long . . . must I . . . take counsel, Having sorrow in my
 long must I . . . take coun - sel, Having sor-row in my
 - sel, Lord, how long must I . . . take counsel, Hav-ing sor - row, sor-row in my
 coun - sel, Lord, how long must I . . . take coun-sel, Hav - ing sor-row in my

heart? Foes re-lent-less rise a-gainst me, And no help-er take my
 heart? Foes re-lent-less rise a-gainst me, And no help-er take my
 heart? Foes re-lent-less rise a-gainst me, And none take my
 heart? Foes re-lent-less rise a-gainst me, And no help-er take my

part? O Lord, O Lord,
 part? O Lord, O Lord, Lord, . . . how long wilt Thou for-get me,
 part? O Lord, O Lord,
 part? O Lord, O Lord,

Tutti. cres.

And how long Thy face be hi-ding? Wilt Thou ne-ver.

Tutti. cres.

While in lone-ly grief I mourn? And how long Thy face be hi-ding? Wilt Thou ne-ver.

Tutti. cres.

And how long Thy face be hi-ding? Wilt Thou ne-ver.

Tutti. cres.

And how long Thy face be hi-ding? Wilt Thou ne-ver.

p

- more re-turn? *Solo.*

- more re-turn? Wilt Thou ne-ver-more return? ne-vermore, ne-vermore,

- more re-turn?

- more re-turn?

pp

ne-vermore?

Ne-vermore?

Ne-vermore?

Ne-vermore?

Ne-vermore?

pp

(4)

holy days, it is right that at once they should be, and full advantage taken of the masterpiece now before us, to do honour to such festivals. The music is set to the Latin text, which shows that the work was written for the Roman Chapel attached to the Court in Dresden, in fulfilment of the composer's office of Capellmeister to the King of Saxony, which he held while he resided in Leipzig. It is adapted, by the Rev. J. Troutbeck, to the English version of our Liturgy, or, one might better say, the version is sometimes modified to adapt it to the music; and the words of both languages are printed under the notes. The work comprises six choral numbers with six for solo voices. Some of the latter are doubtless difficult; but there is ready praise for vanquishing difficulties in proportion to the value of the conquest. There can be offered here little more than a list of the pieces—a description, if possible in words, would far exceed present limits. No. 1 is a Chorus of much grandeur. The voices are often left alone in it, their phrases being interspersed with detached chords of the accompaniment, and the effect is noble. A point of harmony is notable, as forming, by its peculiarity and by its frequent repetition, a prominent feature; this is where the chord of D is continually represented in the passages for the upper parts, while the bass has D, B, F, a bar of each, in spite of the coming together of the A and B in the second of these bars; better than any discussion as to the propriety of the progression, is a reference to its sound, and all must feel that this gives due expression to the words "doth magnify." The opening subject of Mendelssohn's octet has the same leap downwards from the 6th to the 3rd of the key during the continuance of the tonic harmony, and is a proof that this rare treatment of a note foreign to the chord was as satisfactory to his refined ears as it was, to those of the great old master, while, to ours, its effect is grand in the extreme. The Chorus is for five voices, and, as if to bring the leader of each party into prominent notice, there is a solo piece for each. No. 2, accordingly, is an Air for the second soprano "And my spirit." It is rejoicing as befits the text, that is, with a solemn rather than a gay jubilation, such as a fervent spirit feels in the contemplation of the Saviour. The first soprano is brought forward in another Air, No. 3, "For He hath regarded." This piece forms a great contrast to the preceding, in its pious humility and almost penitential character. Curiously, in a writer of Bach's infinite inventive power, its first phrase is the same as that of the final Chorus of his Matthew Passion; the sequel, however, differs from that in matter as entirely as it to some extent resembles it in loveliness. Beginning in B minor, this Air ends in F sharp minor, preparatory to the Chorus, No. 4 in the latter key, which is set to the words, "Omnes generationes" only, repeated from the air, obviously to give particular force to the idea of mankind's everlasting Benediction of the Virgin. The Air for bass, "For He that is mighty," constitutes No. 5. It has great sweetness of character, and true melodious charm, and would be well worth extraction for separate performance; there are few pieces by the composer that are more attractive for a singer. A notable point in it is where the leading note descends by a 7th to the key-note, in the key of C sharp minor, which will always strike the attention; other instances of this curious cadence are to be found in the composer's writings, and it is impossible to object to them upon the ground of their effect, which is none the less admirable because of its rarity. No. 6 is a Duet for contralto and tenor, "And His mercy is on them." The voices move less imitatively than is often the case in the concerted pieces of the author; there is great charm in their combination, and a tender expression of the words. The final close of the voices is remarkable for its beauty and its individuality; it involves the pathetic relationship of the chord of which the minor 2nd of the key is the root (F natural in the key of E minor) with the chord of the key-note, and displays this with excellent effect. The Chorus, No. 7, "The Lord hath shewed strength," proves, by its beginning in one key and ending in another, the purpose of linking the previous to the succeeding piece; and this suggests that the whole work was meant to be performed without any break between the several numbers. The Chorus is most vigorous, and

effectively relieves the quieter character of what has gone before it. No. 8, "He hath put down the mighty," is an Air for a so-called tenor, but its compass extends below the range in which modern voices of the class can be heard to advantage; it is the least interesting piece of the whole. The Air for contralto, No. 9, "He hath filled the hungry," goes far to atone for the less attractiveness of the tenor solo. The editor would have done wisely to have rearranged the grouping of the notes throughout this number, according to the modern custom of binding a repeated note rather than dotting the former, when the dot falls at the beginning of a division of a bar, for the printed form is confusing to readers of the present time. The unnamed functionary—whoever he may be—has taken greater liberties than this with his author, in prefixing definitions to the movements, such as it is most unlikely that Bach can have written. For example: "Con moto," "Andantino," "Sostenuto," and the like, which are kindly, and perhaps judiciously intended to guide at first sight to a comprehension of the music, but should be stated to be given on some authority. "He hath holpen His servant Israel," No. 10, is a charming chorus for female voices only. Another Chorus, No. 11, "Even as He promised," is for all the five parts, and is as bold as the preceding is gentle; it is the single piece in the fugal form, but its development is of but brief extent. The "Gloria" is the concluding number, and this reverts to the matter of the opening chorus; with excellent pertinence to the text, and with admirable musical effect, closing the work in the grand manner of its beginning, indicating, that to magnify and to glorify are the same act of reverence, and rounding the whole into completeness. There are some startling specimens of such consecutive 9ths, and 7ths, and 4ths, and even 5ths in the course of the work, as no musician but Bach has ever dared to write. It would be vain to speculate as to what effect he can have meant by them, or as to what principle they can illustrate; but there is no vanity in the assertion, that the music as a whole is above praise, and that in its general magnificence it is worthy of the subject. Whether in a church (its most fitting locality) or in a concert-room, Bach's Magnificat demands an early hearing; and we predict with reliance that its high esteem with musicians will date from its first becoming known among them.

Magnificat and Nunc dimittis. Set to Music in the key of B flat, for four voices, by Berthold Tours.

THE accomplished author of this Service is as fertile as he is successful. Few writers come so frequently before the public as he, and still fewer come with so good effect. Of the setting of the two Canticles, we prefer the second, which is charmingly melodious, and opens in the true spirit of the words; but this, like the Magnificat, though to a less extent, is chromatic in style, both in the vocal progressions and in the choice of chords, and it abounds in dazzling changes of key; and, in our esteem, the style is not most appropriate in Church music. There is a strong tendency to high colouring in the writings of our young musicians, which may spring from a profound knowledge of harmonic principles, or from a want of facility in contrapuntal resources. Were this to become a fashion, its influence could scarcely be healthy; and we almost regret, therefore, that such a composer as Mr. Tours should give the authority of his example to the dangerous practice.

"*Prepare ye the way of the Lord.*" Full Anthem for Advent. Composed by George M. Garrett, Mus. D.

THIS piece must be designed for performance in places where Handel's setting of a large portion of the same text is unavailable. A short Recitative is set to the foretelling of St. John the Baptist, which is followed by a long choral movement to the words "Comfort ye," &c., predicting the coming of the Messiah. There is breadth of character in this movement, but some confused changes of key on page 4 are not to be admired. The composer redeems himself in a final Larghetto, "All flesh is grass," &c., which is a truly charming strain, and has one passage in particular, dallying between different inversions of dominant harmonies in the key of A minor at page 7,

which no one can hear without particular pleasure. The good effect of this piece of repose is enhanced by the contrast between the concluding movement and what precedes it, and the Anthem will leave a pleasant impression from its successful termination.

"The Lord is King." Festival Anthem for four voices. Composed by Henry Gadsby.

THE whole of the 93rd Psalm is here set, with much variety and considerable spirit. A characteristically majestic movement opens the Anthem, abounding in broad effects for voices and independent organ. The same style of writing continues, though the expression materially changes, in an Allegro Agitato, beginning "The floods are risen." The concise Largo, "But yet the Lord," wherein no word is repeated, has much solemnity, and forms a valuable point of rest before entering upon a new phase of the music. An entire contrast to all that has preceded, is presented in a melodious and richly harmonised Larghetto, "Thy testimonies, O Lord," with which the Anthem impressively closes. It is not the first time that the text before us has been appropriated to the requirements of an Anthem for Festal use; but Mr. Gadsby's setting will stand on its own merit, uncomparated with any other treatment of the subject.

"Like as the hart desireth the water brooks." Aria, from an unpublished Requiem. With an accompaniment arranged for the pianoforte. Composed by Wm. Crowther Alwyn.

It can scarcely be said that Mr. Alwyn has caught the fervently religious feeling which the words he has selected should inspire; but the composition is musician-like throughout, and he has at least treated his subject with earnestness. It is difficult to steer clear of reminiscences of Mendelssohn in composing these verses; and the attempt to avoid a suspicion of plagiarism may perhaps have prevented the author from doing himself full justice. Should his Requiem be published, we shall be in a better position to judge of his power to write sacred music.

A Song of Destiny. Composed by Johannes Brahms, Op. 54.

BRAHMS is a musician whose name is daily becoming more and more respected in England, proportionately as his works are becoming better and better known. It is refreshing to find—at a moment when, throughout Germany, Revolution spreads her banner in the realms of art, and strives to undertrample all that is most revered and worthiest of reverence—that there is one man who holds by true principles, and commands respect from his renegade countrymen. It is encouraging, also, to cotemporary artists, to observe that to strive for the highest carries the sympathy of those who can best understand excellence, and that a great genius, matured by loving study, can produce works that elicit respect from the best among us. Here is the first English issue of Brahms's musical setting of Friedrich Hölderlin's "Schicksalslied" (*Song of Fate*), a most poetical treatment of a highly ideal subject, a most beautiful conception most exquisitely embodied. The poem is not one, truly, that would mostly be attractive to a composer, neither is it one to stir the sympathy of every audience; yet it has inspired the musician with a work of extraordinary interest, which comprises as many points for admiration as could be pressed within its concise limits. Why, this itself is a point for highest admiration, that the artist knew how to weigh his matter, and to curb his imagination, so that it should not flee beyond the range of his subject. The verses, firstly, suggest that there may exist some class of beings in a supposed blissful region, whose tranquil existence is untroubled by the vicissitudes of life; secondly, bewail that man is at the mercy of Fate, and is liable to be dashed as by raging waters against the unseen rocks of the deep; and further the verses hint at, if not fully express, a hope that, in some time to come, we may be translated into that happier condition. The music paints with exquisite delicacy the serene loveliness of the imagined but unknown bliss; its harmonies are of most rare employment,

and of beauty such as no expletive can describe; and there floats upon these a constant melody—nay, it is the current that carries them along—which is most delicious, most intense. A change of key from E flat to C minor, of measure, and of tempo, illustrates the reverse of the idea. All is now agitated, fiery, and tyrannic. Fate, the inexorable, is presented as trampling into nothingness all the wishes and endeavours of mortals. That passage, in particular, has tremendous force which shows the shattering of human purposes by the dashing of mountain waves against the crags of the hidden abyss, where the voices make their exclamations at such periods of the measure as to give to two bars of $\frac{3}{4}$ the effect of one bar of $\frac{3}{8}$, and the energetic accompaniment confirms their imperious false accent. Schumann was especially fond of this rhythmical riddle; Beethoven wrought by its means some stupendous passages; Mozart set both the example of its powerful employment; and Handel, before them all, used it to wonderful purpose; but nowhere has it been brought to bear on the subject in hand with stronger pertinence than in the present instance. This copiously developed Allegro subsides, at the conclusion of the voices, into a resumption of the opening Adagio, but with its character tempered by the transposition of its chief incidence from the key of E flat into that of C. Here then the tone-poet extends upon the conception of the author of the verses, showing the realisation, it may be, of the dreams, but representing man's possible happiness as modified from that of the spiritual host, perhaps by the fiery ordeal of earthly travail through which he has struggled; and this modification is technically set forth in the qualifying effect of the lower key upon the musical phrases. The ideas in this short work, their unfolding, and their colouring by the vocal distribution, and many novel arrangements of the orchestra, are masterly. Perusal of the score will corroborate this careful opinion, and listening to a complete performance will confirm it quite; but one glance, one casual hearing, cannot penetrate all its strength. We long, then, for early and many opportunities for music-lovers to mature their knowledge of the masterpiece.

Four-part Songs for Male Voices. Composed by Felix Mendelssohn Bartholdy.

1. *Land of Beauty.* Words translated from the German by the Rev. J. Troutbeck.

2. *A Festal Greeting.* English version by the Rev. J. Troutbeck.

3. *Waken, Lords and Ladies gay.* Words by Sir Walter Scott.

4. *Gipsy Song.* Words translated from the German of Goethe by the Rev. J. Troutbeck.

ALL these part-songs—with the exception of No. 4—were performed for the first time in this country at Mr. Henry Leslie's opening concert this season, and received with the warmest marks of approbation. No. 3—the Hunting Song—being enthusiastically encored. A closer examination of their merits than is possible on a single hearing of them—even with such absolutely perfect execution as they received—convinces us that they are certain to achieve a lasting popularity. No. 1 has a charmingly harmonised simple melody, so admirably suggesting the feeling of the poetry, that even when given by singers who consider the articulation of the words of minor importance, the audience will we believe comprehend their meaning. No. 2—in spite of the encore for the Hunting Song—is destined, we think, to be the favourite with musicians. The theme is exquisitely refined, and grows upon the listener with each verse. An excellent effect is gained by the short key-note pedal, and also by the ascent of the first voice to the high G, just before the final phrase. No. 3 tells its own tale with a vividness which must be understood by all. It is a genuine song of the Hunt, and its excessive tunefulness must make it a stock piece with Choral Societies. Amongst its many points of interest we may mention the unexpected B flat taken by the choir, after the modulation into G major by the solo voices, which has a wonderfully fresh effect; and the return to the key for the final

phrases gives a force to the burden of the song, which cannot fail to excite the most apathetic audience. The "Gipsy Song" we have not yet heard in public, but can imagine that it would prove extremely attractive in performance. The treatment of the piece is exceedingly dramatic, the first tenors and basses giving out a subject, in G minor, unharmonised, the other voices answering in short phrases of a quaint and rugged character, in admirable sympathy with the words. The last verse starts in full four-part harmony, an unexpected major chord at the conclusion giving additional interest to a composition which requires but to be known to be thoroughly appreciated. These songs will indeed prove a most welcome addition to our rapidly accumulating stock of part-music.

ASHDOWN AND PARRY.

Album pour Piano; Dédicé à la Jeunesse. Par Stephen Heller. Books 1, 2, 3, and 4.

THESE charming little pieces, although dedicated to the young, require a trained mind and a trained hand for their due interpretation. With German composers there is no writing down to the pupil—the pupil must be educated up to the music; and by thus shadowing forth the classical style, students are taught to think in the early stages of their progress, and to prepare themselves gradually for the more advanced works of the great writers. In Book 1 we scarcely know where to commence or where to end our praise. "Doux Reproches," a graceful little *Allegretto*, tells its story with a fidelity which fully warrants the author in affixing to it so suggestive a title: the phrases are extremely eloquent and refined, and an excellent effect is gained by the plagal cadence at the conclusion. "Chasseur en Herbe," is a spirited little sketch in A major, somewhat reminding us of Mendelssohn's "Hunting Song" (as it is called), in the same key, but having a distinct character of its own. The "Barcarolle," too, in B minor, is very original and melodious throughout, and, if well played, cannot fail to become a favourite. Book 2 contains two short sketches, remarkable for character and meaning, the first called "Curieuse Histoire," and the second "Enfant qui pleure," both, however, demanding something beyond mere note-playing from the executant. "La Muette" may also be cited as an excellent little piece, though not equal to the two already mentioned. Book 3 consists of five pieces entitled "Tziganyi" (Bohémiens), Nos. 2 and 4 being in our opinion the best, the latter, especially, having an exceedingly attractive subject, the effect of which is aided by the obstinate syncopated bass. From the fourth Book we are inclined to select "Le Cor d'Oberon," and No. 1 of three pieces entitled "Elles," as being the most effective, although the others are thoroughly worthy of their companions. As we have already indicated, the first Book can scarcely be overpraised: but there is so much real merit in the entire work that we earnestly counsel all who are not wedded to the school of vapid commonplace to possess themselves of the four books, which, as we see by the title-page complete the series.

LAMBORN COCK.

Allegro Grazioso (in G.) From a Sonata, for the Piano-forte. By Stephen B. Kemp.

KNOWING that young composers have to feel their way in publishing Sonatas, we cannot be surprised that Mr. Kemp modestly puts forward an "Allegro Grazioso" as a letter of introduction, with an intimation that something of more importance remains behind. His writing in this piece shows that he has every reason to expect a cordial welcome amongst the fast increasing number of classical English composers, for his thoughts flow clearly, and his style is evidently based on good models. His principal subject is attractive, and is treated throughout with a tenderness which proves that he respects it. The harmonies are good, the modulations natural and well conducted, and the passages lie sufficiently well under the hands to

show that the composer is a trained pianist. We especially like the concluding portion of the piece, where the theme, first given, accompanied by *arpeggios*, to the right hand, dies off in fragments for the left hand. We shall be glad again to meet with Mr. Kemp, and next time we hope in a work of more pretension.

Deuxième Impromptu, pour le Piano-forte. Par Charles Gardner.

THIS Impromptu is a favourable specimen of melodious and careful writing. We like the first subject, with its *arpeggio* accompaniment, but scarcely see the reason for the constant changing of hands; surely it would be better if the right hand were to play every note of the melody—at least to the half of the fourth bar. The second theme is tuneful, but somewhat trifling; and the return to the opening subject seems rather abrupt. The piece is however graceful and elegant throughout, and does infinite credit to its composer. Mr. Gardner is so good a writer that we shall be glad if he will follow the lead of many of his countrymen who are now printing the title-pages of their compositions in the English language.

The Call of Spring. A Song for Children. Melody and Words by Eleanora Louisa Hervey.

THIS unpretentious little musical poem—modestly styled a "Song for Children"—is much better than many songs for grown people daily manufactured by those who have so gained the ear of the public as to defy the ordeal of criticism. Mrs. Hervey is her own composer; but in the skill with which the accompaniments move with the air, we seem to be conscious of the supervision, at least, of a practised musician. The song is simplicity itself—the harmony indeed merely delicately colouring the melody—yet there is a freshness in both the poetry and music which cannot fail to recommend the composition to refined listeners. The compass of the voice part is sufficiently limited to be sung easily by children, with whom the song will doubtless become a favourite.

Evensong. Song. Words by Mrs. Harriet Parr. Music by T. Ridley Prentice.

THIS song, written for a contralto voice, has a melody in good sympathy with the words, although from the want of contrast, it will require very good singing to make it effective. The low key-note pedal gives a sombre tone to the commencing bars; but a fresh effect is gained by the unexpected change of key, on the words "Far outweighs them every one." The harmonies are well written and musician-like throughout. Mr. Prentice has been lucky in securing the services of an excellent artist for the rendering of his composition in public, for we find that the song has already been sung by Madame Patey.

CHAPPELL AND CO.

Rolando. Brilliant March, for the Piano-forte. Composed by G. A. Osborne.

THIS is scarcely perhaps what aspiring amateurs would term a "brilliant" piece, but it is nevertheless an excellent March, and one which can scarcely fail to please. The principal subject, in E flat major, is bold and well marked, the second theme, in B major, from its quiescent and melodious character, forming a good contrast. The B natural enharmonically changing to C flat re-introduces the March with much effect; but we think a short and vigorous coda would have concluded the piece more satisfactorily.

The Bridal Lay. A Cantata, with Piano-forte accompaniment. The Libretto by H. Piercy Watson. Composed by Edward Rogers.

ALTHOUGH this Cantata is dedicated (by permission) to H.R.H. the Duke of Edinburgh, and written in commemoration of his recent marriage, there is nothing whatever in the libretto especially allusive to the event, so that it would be equally available as a celebration of any other wedding, where the parties concerned are sufficiently musically inclined. Mr. Rogers has evidently studied the requirements of amateurs, and perhaps even presumed

upon the fact of everybody being too happy to be over critical when his music is performed; so that we have an amount of "prettiness" prevailing throughout the work which might perhaps pall upon the taste of an audience too stern to be moved by the genial circumstances of the surroundings. The best pieces in the Cantata are the opening Chorus, the "Chorus of Maidens"—in which some good effects are introduced in the accompaniment—the Duet between the Bride and Bridegroom (No. 7), the Prayer in the Church, the Quartett (No. 12), and the Finale. Many of these movements, however, want colour; they are too uniformly melodious, the choral portions, especially, being like harmonised songs; but, as we have already said, they would amply satisfy the majority of listeners, and this may be all that the composer aimed at. One or two harmonies, however, we should like to see altered; as, for instance, in the first tenor solo, where between the fifth and sixth bar, the voice jumps in fifths—C, E—with the bass—F, A; and again, in the same piece, where, in the fifth bar, page 14, the bass moves upwards in fifths on the accented parts of the bar.

ORIGINAL CORRESPONDENCE.

CATHEDRAL CHOIRS.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—The Præcentor of Chichester Cathedral has brought forward a very important subject in your valuable paper for May. The Rev. gentleman's quotations show that some of our Cathedral choirs in the 14th century were not what they should have been; and I think we may infer from the letter generally that all is not right with us. After a long period of four centuries, one would expect to find a state of things as near perfection as possible. But dissatisfaction is loudly expressed of the vocal performances in some of our Cathedrals. Is it that those engaged do not enter with a will into their duties? Or, are men chosen for those sacred offices who were not fitted from the commencement for them? Or, again, is there that respect and kindly feeling extended towards us which, as Christians, we all look for, and which, I believe, would do more towards our rendering our sacrifice of praise in a manner acceptable to the Almighty than many a sermon from the pulpit?

Why is it that good salaries and necessary relaxation from duty are offered only in London and one or two other places? My impression is that our choral services should have but one object: and those engaged should be placed in a position to carry out faithfully that object. The Rev. Mr. Walcott has given us excellent advice, and I sincerely hope we may all profit by it, so that a record very different to that of the 14th and 15th centuries may be left for those who may succeed us.

I am, Sir, yours respectfully,

A LAY VICAR.

SOLMIZATION OF THE MINOR SCALE.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I am desirous of ascertaining what is the prevailing practice among teachers of singing on the moveable-do system as regards the Solmization of the Minor Scale. The Tonic-Sol-fa method, while it makes so much of tonal relationship in the major scale, strangely enough ignores it altogether in the minor scale except for purposes of harmony; and I notice that some teachers of the moveable-do system follow the same plan. Will any of your readers kindly inform me whether, so far as they know, this practice is the rule or only the exception?—whether, that is to say, in Sol-faing from the ordinary notation on the moveable-do plan, the Tonic of the Minor Scale is called *do* or *la*; and, if the former, what are the names given to the 3rd, 6th, and 7th notes of the scale respectively?

I am, Sir, your obedient servant,

W. H. GILL.

Sidcup, Kent, May 11, 1874.

THE DOUBLE AIR IN HYMN TUNES.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—In answer to my letter I find there are two in your last number. As to the first, I wish to say, that out of four tunes in the "Hymns Ancient and Modern," which I have examined for the purpose, three will bear the double air without injury to the music—namely, 99, 135, and 320; while in 331 the case is the reverse, but the double air shows to great advantage in the seventh line of 332. I say again, those who cannot abide the double air, when it does not exist in the instrument, but proceeds from the congregation, ought never to use a stop like the double diapason, neither ought they to tolerate unison singing. Our duty is plain, namely, to permit the double air, in order that the congregation may join heartily and without difficulty in the Church Service. Now, as to the second, its author at first misunderstood my letter. Secondly, he has wandered from his point to one which has little to do with Church singing in our day. Thirdly, he fails to see my argument in the latter part, and therefore imagines that none can possibly exist. I advise him, therefore, that when next he tries to answer a letter he would read it over many times, in order that he may thoroughly understand its subject and argument.

I remain, Sir, yours respectfully,

THOMAS VINCENT.

Park Street Blind Asylum, Bristol,
May 22nd, 1874.

A REPLY TO MR. HINTON.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—The letter which appeared in the April number of the *Musical Times* from a gentleman who has a right to sign himself both A.B. and Mus. B., is a fair challenge to your readers, and I hope to see the glove picked up by many well qualified to discuss the various subjects on which he has given such a decided opinion. Not having seen the May number of your paper, I know not what replies may have already appeared, but I venture to ask space to criticise one of Mr. Hinton's assertions, leaving to others better qualified than myself the heavier part of the fight. First, I deny the truth of the assertion "that instrumental performers, particularly players on stringed instruments, become passionately fond of their instruments from the difficulties they have surmounted in acquiring them (often, indeed, let us charitably suppose mostly unconsciously), and become an intolerable bore to others not so circumstanced." This long sentence requires to be studied before one attempts to answer its assertions. Does the writer mean that fiddlers and pianists get fond of their instruments because they had great difficulties in finding money to pay for them? Hardly, because, let us strain our charity as much as we can, we shall scarcely be able to believe that any body obtains a fine instrument "with difficulty," yet remains unconscious of his efforts and their reward. No; I imagine the writer means to say that players get fond of their instruments on account of the labour and study it has cost them to produce the music they draw from them. Now, there is no doubt that fiddlers do get attached to their fiddles, and nothing is more natural. First of all the instrument is the most perfect of instruments. It can be put into perfect tune which is more than we can say for the pianoforte; and he or she who plays it, tunes it, and is never obliged to torture his or her nerves by playing on an ill-tuned instrument, as so many organists and pianoforte players are often obliged to do. Secondly, it is a small portable instrument that can be carried about by the player, and is on that account a companion,—almost like the dog, that lives with you year by year, with the additional advantage of giving no trouble, and of never dying. If it has not the power of loving you like a dog, it enables you to do something better than play the passive part of being loved, it enables you to conjugate the verb "amo" actively, and that is a good deal for a thing made of wood and catgut to do for one! But to

speak seriously. Granted that fiddlers are passionately fond of their instruments, why should that make them "become an intolerable bore to others not so circumstanced?" Are there no singers and talkers fond of hearing their own voices, and are there not many amateur vocal performers far greater bores than any tolerable violin player could manage to make himself? Our critic's next sentence tells us that "we may refer the origin and continuance of most of the string quartetts and quintetts (while omitting the works of the great masters who excelled in every thing they took in hand), to this peculiarity;" this "peculiarity" being, I presume, the variety or the weakness of fiddlers, big and little, who would rather sit scraping away at a quartett than do any thing else on earth. Well, a good quartett in the hands of four good performers is about the most enjoyable of all musical performances to the players themselves, and that is one of its charms to some listeners. The quartett has in it the germs of the symphony, and the initiated feel it. It is pleasant to the player also, because it is without the fatigue and anxiety attending an orchestral performance, and has more excitement, as well as more rest than solo playing. For amateurs the quartett has more sociability than whist or billiards—as much interest as conversation, while it gives physical exercise like walking, riding, or rowing. Is it not reasonable that such a game should be reckoned well worth playing? I feel I must not intrude longer on your columns, or I should be willing to examine every paragraph in your correspondent's letter. I hope that which I have said in behalf of "the strings" may be some consolation to fiddlers suffering under the lash of the B.A. and Mus. B. And I hope, too, that by the time the B.A. becomes a Master, and the Mus. B. a Doctor, he may see reason to modify a good many of his present opinions.

Yours, &c.,

M. H.

Cheltenham, May 6, 1874.

TO CORRESPONDENTS.

••• Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

W. M. BELL.—We do not know any book which will furnish you with the desired information. We should recommend an application to an eminent violinist.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary: as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ANDOVER.—On Tuesday, the 19th ult., the second Annual Festival of the choirs in the Andover Choral Union was held in St. Mary's Church. The number of vocalists was about 200, all of whom had been under the careful training of Mr. J. W. Chuter, the organist of Andover, for the past three months. The service was intoned by the vicar of Andover. Dr. Wesley's Chant Service was very well rendered, and the Anthem, "Teach me, O Lord" (Attwood), was a marked feature in the music. The hymns, all very suitable to the occasion, were most effectively sung; and the general opinion was that the performance of the service was equal to that of any in this diocese. The Lord Bishop of Winchester preached the sermon. An offertory was collected amounting to £12 12s. 6d., which, considering the church was crowded, might be reckoned very small. The interior of this handsome edifice has lately been entirely re-fitted with new open seats, a handsome chancel, with oak stalls, &c., at a cost of something like £1,400, and an anonymous gift of £70 in the offertory will provide a handsome stone pulpit.

BATH.—The Abbey Choral Society gave its first concert at the Guildhall, on Monday evening, the 4th ult., in aid of the fund for the

restoration of the Abbey. The Banqueting Room was well filled. The programme consisted of Barnett's *Ancient Mariner*, and a selection of glees, part-songs, &c. Mr. Salmon kindly gave the services of his band to ensure the more effective execution of the Cantata, which was on the whole fairly rendered. In the second part of the programme, a Madrigal, composed by Mr. Pyne, made a favourable impression upon the audience. Mr. Milsom lent the piano used on the occasion, and Mr. Huff acted as pianist.

BEDDINGTON, SURREY.—At a concert given here on the 7th ult., part of Sir Michael Costa's *Oratorio Eli* was performed, followed by a selection of secular music. The choruses and part-songs were sung by the Beddington and Carshalton Choral Society, and the solo vocalists were Miss Julian, Miss Houghton, and Mr. G. T. Carter (of Westminster Abbey), the instrumentalists being Mr. Watson, violin, Mr. James Coward (organist of the Crystal Palace), Mr. Walter Fitton (Potter Exhibitioner, R.A.M.) pianoforte, and Mr. C. E. Miller (of Croydon), harmonium. The solos, especially, were much to be commended, and the choruses, with one or two exceptions, were very steadily sung. The chief features of the second part of the programme were Beethoven's First Sonata, for pianoforte and violin, excellently played by Messrs. Fitton and Watson, and Mendelssohn's "Rondo Capriccioso" performed by Mr. Fitton. The conductor was Mr. G. C. Barry, organist of the Parish Church, who is to be highly complimented on the marked success which attended his efforts.

BIRMINGHAM.—The Amateur Harmonic Association gave the first of the fourth series of subscription concerts, at the Town Hall, on the 7th ult. The principal vocalists were Mrs. A. J. Sutton, Madame Barnett, Mr. Henry Guy, and Signor Gustave Garcia. The band, numbering about forty performers, was a well-appointed one, Mr. T. M. Abbott occupying the post of principal first violin. Mr. A. J. Sutton conducted, and Mr. Stimpson presided at the organ. Mr. G. A. Macfarren's *Oratorio, St. John the Baptist*, formed the first portion of the programme. The performance of this work was most satisfactory, and its many beauties were thoroughly appreciated; all the vocalists were highly efficient, and the accompaniments were admirably played.

BISHOP STORTFORD.—Miss Amy Perry gave her annual concert in the Assembly Room of the Corn Exchange, on the 19th ult. The vocalists were Miss Ellen Glanville, Miss Julia Derby, and Mr. Albert James, all of whom were highly successful and gave much satisfaction to the audience. Miss Amy Perry played Mendelssohn's "Andante and Rondo" (Op. 25) and "Highland Games" No. 1, (Pape), and, with Herr Stromeyer, the Overtures to *Otello* and *La Cenerentola*. The last-named gentleman also contributed two violin solos. The hall was well filled.

BOXFORD, SUFFOLK.—An amateur concert was given here on the 6th ult., in aid of the fund for a new organ, now being constructed for the Parish Church, by Messrs. Hill and Co. Several glees and part-songs were well given by the members of the church choir, and other volunteers. Miss Rosa Smythies and Mr. Hitchcock won well-merited applause for their songs. Mr. Martin S. Skeffington (hon. organist of St. Barnabas's, Kensington), officiated as conductor and also contributed some songs. Miss Beatrice Byng (the daughter of the vicar), presided at the pianoforte, and in her admirable playing of the accompaniments displayed an unusual aptitude for the responsible post she occupied.

BRADFORD.—A concert in aid of the widow and children of the late Mr. Stephen Scholey was given in St. George's Hall, on the 18th ult., when Handel's *Messiah* was performed. The principal vocalists were Miss Crichton, Miss Pauline Haddock, Mrs. Linzey Nalton, Mr. Wm. Coates, and Mr. Thornton Wood. The chorus comprised 300 voices, and included the members of the Bradford Old Choral and Bradford Festival Choral Societies, as well as a valuable contingent from other choral societies in the neighbouring towns and villages. The band, which numbered about seventy performers, was composed almost exclusively of instrumentalists whose acquaintance with Mr. Scholey was of the most intimate character, many coming from a considerable distance to pay this mark of respect to the deceased musician. The Bradford Amateur Orchestral Society, which for several years past has had the valuable aid of Mr. Scholey's conductorship, furnished an efficient nucleus. Mr. W. H. Tate has succeeded Mr. Scholey as conductor to the Society. Mr. Alfred Moorhouse presided at the organ, Mr. George Haddock led the band, and Mr. Broughton conducted. If the financial result of the concert be at all commensurate with its success as a musical performance, there will be good cause for satisfaction.

BRITISH COLUMBIA.—The first Choral Festival held in this Colony took place on Thursday evening, April 9th, at St. John's Church, in the City of Victoria, Vancouver Island, under the direction of Mr. Thomas Wilson, choir-master. The choir, which was augmented for the occasion, numbered 30 voices. The service was intoned by the Rev. S. Mason, and the lessons were read by the Rector, the Rev. Percival Jenns, and the Rev. F. Gribbell. The service commenced by the choir singing Handel's "Lift up your heads." The Psalms were chanted to Hayes and Mornington, and the *Cantate and Deus* were sung to Bridgewater in A. First anthem, "I will lift up mine eyes," second, "Behold how good and joyful," both by Dr. Clarke-Whitfield. An able sermon was preached by the Lord Bishop of Columbia, after which the choir sang, "The heavens are telling." Miss Ada Wilson (a late pupil of Dr. Naylor, of Scarborough, England) presided at the organ, and played with considerable ability for the introductory voluntary, "With verdure clad," and at the conclusion, "The Wedding March" (Mendelssohn). The service throughout was most successful, and the offertory amounted to two hundred dollars.

BROOKLYN, N.Y.—The Brooklyn Philharmonic Society, at the fifth and last concert of the season, offered a programme unusually rich in variety and attractiveness, beginning with Schubert's Symphony in C, which under the baton of Mr. Thomas, was finely rendered, as were also Wagner's "Vorspiel die Meistersinger," Brahms's variations on a theme from Haydn; and Beethoven's *Leonora* overture, No. 3. Mme. Ilma di

Murska, although suffering from severe indisposition, gave Beethoven's great *Scena and Aria*, "Ah perfido," with much effect. The pianist of the evening was Mr. Richard Hoffman. His selections were Mendelssohn's "Serenade and Allegro Gioioso," with orchestra, and three of Chopin's dances. Mr. Hoffman's playing is characterised by a certain refinement and delicacy of touch which are peculiarly needful for the Mendelssohn and Chopin music, while, at the same time, he is master of all the resources of the piano. Mr. Hoffman's reception was enthusiastic, and the applause which followed his very artistic rendering of the "Serenade" showed a just appreciation of his efforts.

CARBROOK, near SHEFFIELD.—On Tuesday, the 19th ult., a very successful concert was given by the Attercliffe and Carbrook Choral Society, under the direction of Mr. C. Howard. The programme comprised Mozart's *Twelfth Mass*, besides glees and songs. The *Kyrie*, *Gloria*, and *Sanctus*, were very well rendered, as was also Piniotti's part-song "Good night, beloved," and the song "The Arab's farewell to his steed," by Mr. Maidment. During the concert a presentation of a handsome photographic album and an illuminated address was made to the Rev. H. R. Holme, in acknowledgment of his services as conductor of the Society for five years.

DOVER.—The Harmonic Union, assisted by amateur musical friends, gave a concert in the Wellington Hall, on Tuesday evening, the 5th ult. The programme comprised an overture by the band, part-songs, madrigals, glees in chorus, songs, &c. Mr. W. H. Longhurst acted as conductor, and also accompanied the solo singers on the pianoforte. The part-songs, madrigals, and choruses were all well given, several being enthusiastically encored. Captain Germon, Miss Fisher, Miss La Coste, and Gunner Read, were very efficient in the music allotted them. On the whole the entertainment was eminently satisfactory, and will no doubt induce the Society to arrange an occasional performance of Oratorios.

EASTBOURNE.—On Thursday the 30th April, Mr. E. A. Bishop organist of the St. Saviour's District Church, gave a concert in the Assembly Rooms, before a large audience. The programme was well selected, comprising part-songs, vocal solos, and pianoforte solos. The vocalists were Miss Poyntz, Mr. Montem Smith, and Mr. Albert Goodban, all of whom were very favourably received. Mr. Bishop was highly successful in his pianoforte solos, several being redemanded.—On the 14th ult. the Choral Society gave a public practice, the principal item in the programme being Sir Sterndale Bennett's *May Queen*. This was very well performed, the solos being taken by Miss Carlisle, Miss Maas, Mr. Coles, Mr. Welch, and Mr. Bristow. The second part of the programme consisted of solos by Miss Titchhurst, Miss Carlisle, Mr. Thwaites, and Mr. Esam. Mr. H. W. Hardy conducted, and the performance generally gave much satisfaction to the audience.

EMSCOTE, WARWICK.—The organ in All Saints' Church having been recently enlarged by Messrs. Hill and Son, was re-opened on Wednesday afternoon, April 29th. The sermon was preached by the Rev. Canon Baynes, Vicar of St. Michael's, Coventry, and the service, which was fully choral, was rendered in a most impressive manner. Mr. Frank Spinney, F.C.O. presided at the organ, and at the conclusion of the service, gave a recital from the works of Beethoven, Handel, Mendelssohn, Schubert, Costa, Best, and Batiste.

FARNHAM, SURREY.—A very successful concert was given by the members of the Choral Society, under the direction of Mr. E. A. Sydenham, the organist of St. Andrew's, on the 1st ult., in the Corn Exchange. The first part of the programme consisted entirely of sacred music, selected from Handel, Bach, Mendelssohn, Beethoven, and Barnby. The selection from Bach's *Passion* music received a rendering seldom surpassed by amateur societies, the leads being taken up with great precision. The second part of the concert was miscellaneous. A duet, for violoncello and piano, by Mr. Sydenham, was played by the composer and Colonel Paget; and Thalberg's "Home sweet home," was well rendered by the Hon. Mrs. Gage. The accompaniments were played by Miss Bessie Nash, Miss Constance Julius, and Mr. Lewis Tiley.

GLASGOW.—A performance of Mr. F. H. Cowen's *Rose Maiden* was given on the 29th April, in the Queen's Rooms, by the members of the Lyrical Society. Miss Kemlo Stephen took the part of the *Rose Maiden*, and Miss Boyle was the contralto. The narrative portion of the Cantata, arranged chiefly in the form of recitatives for the tenor, was taken by a member of the Society. The tone of the chorus was good throughout, and the performance most creditable to the Society. Mr. P. S. Terras conducted, and Mr. Berry, organist of Trinity Church, accompanied.

GLOUCESTER.—A concert was given by the Choral Society in the Shirehall, on Monday, the 4th ult., when the Oratorio *Judas Macabæus* was performed. Two vocalists—Miss Larkcom, of London, and Mr. Kearton, of Wells—made a very gratifying debut before a Gloucester audience. Mr. Kearton sang the tenor music in finished style, especially the song "Sound an alarm," and Miss Larkcom was also highly effective in the soprano part. The bass solos were entrusted to Mr. Brandon, who rendered them full justice. Mr. J. A. Matthews played the accompaniments on the organ, as the Society engaged no band at this concert. The chorus was equally balanced, and it was evident that the singers had profited by the instruction of their conductor, Mr. John Hunt. The concert, which was the last of the season, was well attended.

GREENOCK.—The eighteenth annual private concert of the Choral Society took place on Thursday evening, the 14th ult., in the Town Hall, which was well filled. The first part of the programme consisted of Bennett's *Woman of Samaria*, which was very fairly rendered. The alto solo, "O Lord, Thou hast searched me out," was admirably sung, as was, also, the unaccompanied quartet, "God is a spirit," the latter deservedly encored. The accompaniments were played by Mr. Peace, of Glasgow University, the Society's organist. In addition to the accompaniments, Mr. Peace played the Overture to the *Occasional Oratorio*, and Mendelssohn's "Wedding March." Some part-

songs by various composers, were remarkably well rendered, especially Barnby's "Silent night," Smart's "How sweet is summer morning," and Garrett's "Good night, farewell." Mr. Middleton conducted.

HARPENDEN, ST. ALBANS.—The second concert of the season was given on the 1st ult., in the large room of the National School, by the Harpenden Harmonic Society, under the conductorship of Mr. C. B. Kaye (late of Durham Cathedral). The programme comprised glees, trios, duets and solos, and duets for piano and harmonium. The instrumentalists were Miss S. Spackman, and Miss Coates, of Luton, assisted by Mr. C. B. Kaye. The entertainment was a complete success, and great credit is due to Mr. Kaye for the pains taken in bringing the Society to its present excellence.

HIGH WYCOMBE.—A successful performance of Barnett's *Cantata, Paradise and the Peri*, was given by the members of the Choral Society, on the 6th ult. Several numbers were redemanded, including the duet, the two quartets, and the final chorus. The concert was under the direction of Mr. H. N. Biffin, the conductor of the Society.

HITCHIN.—On Tuesday evening, the 28th April, the members of the Choral Society gave a concert of sacred music in the Town Hall. The solos and duets were sung by Madame Suter, Miss Barnett, Mr. Wallace Wells, and Mr. R. Hilton. The airs and choruses were selected from Handel's Oratorio *Judas Macabæus*, and were exceedingly well performed. Miss Rowton was a very efficient accompanist. Mr. Bellamy, organist of Langford Church, presided at the harmonium, and Mr. Carling, Mus. Bac., Oxon, conducted.

HONLEY.—On Whit-Sunday, the annual festival in connection with St. Mary's Church took place, special sermons being preached afternoon and evening. The choir was largely augmented for the occasion, and the execution of each service was highly creditable to all engaged in it. The tunes were No. 302 from the *Hymnary*, Nos. 320 and 323 from *Hymns Ancient and Modern*, and Dr. Dykes's *Elvet*. The Psalms were chanted to Ouseley in E, and Barnby in E. The Cantate, No. 80, Nunc dimittis, No. 214, from Ouseley and Monk's *Psalter Chants*, The Magnificat to Palestrina in D. The Deuts to an arrangement of the 1st Tone, in unison. The anthem was "Praise the Lord, and call upon His Name" (Sir George Elvey). Mr. J. C. Beaumont, the organist and choir-master, presided at the organ, and played with much effect Haydn's "God preserve the Emperor," with variations; Adagio from Mendelssohn's Sonata, No. 1; slow movement from Spohr's Quartet in G minor; and "Let their celestial concerts" (Handel). In the evening the church was crowded in every part.

HUNTINGDON.—A concert was given in the Corn Exchange, on Thursday, April 30th, by Mr. A. J. Smith, organist of All Saints. The principal singers were Miss Lucie Issitt, Miss Lillie Ding, Mr. Dalzell, and Mr. John Ding. Mr. T. Embury (Bandmaster) performed an air and rondo for clarinet, of his own composition. The choir of All Saints sang several part-songs very effectively, and Master Scate (one of the chorists) gave a very good rendering of Bishop's "Tell me, my heart."

LINCOLN.—The Choral Society gave a successful performance of Handel's *Messiah* on April 28th, under the direction of Mr. W. Mason, the solo vocalists being Miss Jessie Royd, Mr. Mason, Mr. Dunkerton, and Mr. Christian. Dr. Mason presided at the organ.

LYNN, NORFOLK.—The Philharmonic Society gave its last concert of the season, on the 1st ult., when Barnett's *Ancient Mariner* was performed with much success. The soloists were Miss Matilda Scott, Miss Dones, Mr. Stedman and Mr. Thureley Beale. In the second part several songs were encored, and an effective rendering of the new part-song by Henry Leslie, the "Lullaby of life," was an especial feature in the programme. Mr. J. Bray was leader of the band, and Mr. B. J. Whall was a most efficient conductor.

MANCHESTER.—On Thursday evening, the 30th April, the new organ of the Coupland Street United Presbyterian Church was formally opened with a musical recital given by Mr. J. F. Bridge. The organ has been built by Messrs. Alexander Young and Son, Manchester. The important qualifications of the instrument were fully tested by Mr. Bridge, who played selections from Handel, Merkel, Lemmens, Gade, Guilman, Stephen Heller, and F. E. Gladstone, besides an Introduction and Fugue of his own.

MINNEHEAD.—A concert was given in the old School-room on the 12th ult., under the direction of Miss Wise, L. A. M., for the purpose of raising funds to defray the cost of cleaning the organ of the Parish Church. The first piece in the programme was a trio by Miss Wise on the violin, Miss Thistle on the harmonium, and Mr. W. Buxton on the pianoforte, and a harp solo, "Caprice de Concert," was also played by Miss Wise with her usual taste. Several solos and part-songs were rendered with much effect, and the concert was in every respect highly successful. On the following evening there was a repetition of the programme at half-prices.

NEW SOUTHGATE.—The members of the Choral Society gave their final concert of this season on Thursday evening, the 30th April, when an excellent programme was presented. The unaccompanied part-songs were rendered with precision and delicacy of execution. Several songs and duets were well sung, and violin solos by Mr. C. J. Klitz, and concertina solos by Mr. J. W. Rock, met with the applause they merited. Mr. J. Harman Judd presided at the pianoforte, and Mr. Henry J. Baker conducted.

OXFORD.—The Cantata composed by Mr. John Abram for the degree of Mus. Doc., was performed in the Sheldonian Theatre, on the 6th ult. The work is entitled *The Widow of Nain*, and was received with every demonstration of approval by a large audience. The Cantata was excellently rendered by the choir of New College, the Cathedral, &c., and at its conclusion Dr. Abram received the congratulations of Dr. Corfe, who presided for the Professor of Music.

PERTH.—On Tuesday, the 5th ult., the Euterpean Society, conducted by Mrs. Hempel, gave the second rehearsal of the present season. The programme was very attractive, and the performance excellent. Spohr's *Last Judgment* formed the first part, the solos, duet, and

quartets being given by members of the Society. Mozart's motett, "Splendite Te Deus," and Mendelssohn's "Hear my prayer" were the principal works in the second part. Mr. Richmond, from Dundee, assisted at the harmonium.—On Friday, the 8th ult., the Perth Choral Society gave a concert, consisting solely of a performance of Cowen's *Rose Maiden*. The solos were given by amateurs, with the exception of the soprano, Miss Margaretta Smythe, from Glasgow, filling that part. The piano and harmonium were presided over by Messrs. Kinross and Richmond (both of Dundee) respectively. Mr. Hirst conducted.

RETFORD.—The second "dress rehearsal" for the present season was given by the members of the Choral Society, in the Town Hall, on Tuesday evening, the 28th April, when Mr. Barnett's Cantata of *The Ancient Mariner*, was performed. The solo singers were the Misses Wright and Spencer, Mr. Denman, Mr. Dimock, and Mr. Bradshaw. Too much praise cannot be given to Mr. F. W. Wells for his accompaniments. Mr. Ward presided at the harmonium, and Mr. Hamilton White conducted. The second part of the rehearsal consisted of a miscellaneous selection.

RUSHDEN.—On Thursday, the 30th April, Handel's Oratorio, the *Messiah*, was given in the Temperance Hall, by the Higham Ferrers and District Choral Society, the soloists being Miss Ellen Glanville, Mr. Lawrence, Mr. Jamblin and Mr. Skinner. Miss Glanville's rendering of the several airs was much admired and elicited great applause. Mr. W. J. Lamb conducted with his usual ability. The choruses were given in a very creditable manner, and the concert was a great success.

SELKIRK.—The Choral Union brought its second session to a close by the performance of Handel's *Messiah*, in the Established Church, on Thursday, the 14th ult. Mr. F. K. Stroh conducted, and the solo parts were taken by Miss Catherine Armstrong (soprano), Madame Laubach (contralto), Mr. Heathcote (tenor), and Mr. McCall (bass). Accompanist Mr. C. Guild. The choruses were rendered by the members of the Union in a manner which gave great satisfaction.

SHEFFIELD.—On Friday, the 8th ult., Mr. Charles Harvey gave a concert in the Albert Hall, Miss Rose Hersee, Madame Lablache, Mr. W. Morgan, and Signor Celli being the vocalists, and Mr. Levy solo cornet. Miss Hersee received a most flattering welcome; and her song, "Sing, birdie, sing," being encored, she sang "Charlie is my darling," Madame Lablache sang Sullivan's "Sleep, dearest, sleep," and "Il Segreto," from *Lucia di Borga*, with good effect. Mr. Morgan gave great satisfaction, as did also Signor Celli, who was encored in the new song, "Jack and I." Mr. Levy was encored in each of his three solos, and his playing of the *obbligato* to Brahms' air, "The Death of Nelson," sung by Mr. Morgan, was one of the chief features of the concert. The hall was well filled by a fashionable audience.

STAFFORD.—On Monday evening, the 27th April, a considerable number of the leading members of the congregation of Christ Church assembled in the National School, Gaol Road, on the occasion of a presentation to Mr. W. A. Marson, in acknowledgment of his valuable services as honorary organist for the past nine years. The Vicar (the Rev. H. K. Eaton) presided, and, in making the presentation on behalf of the congregation, spoke warmly of the value of Mr. Marson's services and of the real and excellent spirit which had animated him. Amid hearty applause he handed Mr. Marson a handsome gold lever watch (supplied by Mr. Mummery) and a costly gold chain from Paris, the whole being of the value of thirty-three guineas. The watch bore the following inscription:—"Presented to Mr. W. A. Marson by the congregation of Christ Church, Stafford, as a testimonial of sincere regard and in acknowledgment of his services as honorary organist for the past nine years." Mr. Marson feelingly acknowledged the kindness and liberality which had for so many years been shown him by the congregation of Christ Church, and assured them that their handsome recognition of his services would incite him to even greater zeal.

STAFFORD, ESSEX.—The West Ham Philharmonic Society gave a performance of Barnett's Cantata, *Paradise and the Peri*, in the Town Hall, on the 21st ult. The soloists were the Misses F. and G. Jones, Mr. Colson Phillips and Mr. Atherton Latta. The choir numbered about 70 voices, and the choruses were well sung, especially "Tis he of Gazna," and the Finale. Amongst the miscellaneous music in the second part of the programme, Cowen's Bridal Chorus, from the *Rose Maiden*, and a part-song by the conductor may be particularly noticed. Mr. J. S. Bates conducted. The proceeds of the concert, which is the last of the season, are to be given to a local charity.

ST. LOUIS, U.S.—The Oratorio Society of St. Louis recently gave two grand Oratorio Concerts in the Second Presbyterian Church, corner of Lucas Place and Seventeenth Street. The works selected were the *Creation* and the *Messiah*, which were performed in a style seldom equalled, and certainly never excelled by any musical performance in this city. Miss Huntington of Springfield, Illinois, and Mr. A. Bischoff of Chicago, were the soprano and tenor respectively, and were received with great favour. Mrs. Ingham sang the alto solo with precision and finish, and to Messrs. Edward and Bernard Dierkes were assigned the bass parts. They acquitted themselves well. Prof. Creswell was the organist, and Prof. Malmeine, Mus. Bac., Cantab., filled the responsible position of director. As a mark of the high estimation of Professor Malmeine's efforts for the introduction in St. Louis of the standard works in sacred music, several members of the Oratorio Society have expressed a desire to tender him a complimentary benefit concert, which was advertised to take place on the 14th ult.

WESTERHAM.—On Thursday, the 30th April, the Harmonic Society, gave a concert in the Town Hall, the principal attraction in which was the performance of Mr. Francis Howell's Oratorio, *The Captivity*, a work which has already been given by the Festival Choral Society at Birmingham and elsewhere. The principal vocalists in the Oratorio were the Misses Lockyer, Mrs. Randall, Miss Goodall, Mr. Horace Buck, and Mr. Fogden, all of whom were highly effective. Mr. Howell, Miss Grover and Miss Jewell presided at the organ, piano-

forte, and harmonium respectively, and the composition was throughout most ably interpreted. The second part was miscellaneous. Mr. Bate played an impromptu on the organ, especially erected for the occasion, which elicited much applause. Not only artistically, but financially, the concert was the most successful yet given by the Society.

WHITEHAVEN.—On Friday evening, the 1st ult., Mr. G. Greaves, of Whitehaven, formerly private organist to Sir Watkin W. Wynn, Bart, M.P., gave a recital on the organ in Holy Trinity Church, in aid of the debt on the school harmonium. The programme contained some of the best works of Rinck, Meyerbeer, Handel, &c. Mr. Greaves has earned for himself a well-deserved reputation as a skilful musician; and his able interpretation of the great masters makes his performance a genuine treat. The choir sang several anthems with much precision, the solos by Mr. W. Gair, of Trinity Church choir, and Mr. W. Gair, of St. James's choir, being well rendered. The solo by Miss Shillito required a voice of wider range. Miss Shillito was, however, highly effective in her duet with Miss Christy.

WALTON-ON-THE-HILL, LANCASHIRE.—An excellent concert was given on Monday evening, the 4th ult., in the National School, by the members of the Highfield Musical Society, under the conductorship of Mr. R. B. Carmichael. The programme consisted of Locke's music to *Macbeth*, and a good selection of songs, duets, glees, &c. The soloists were Messdames Carmichael, Chapman, and Clay, Messrs. Atherton, Williams, Fowler, and C. A. and D. Webster. The accompanists were Miss Bretton and Mr. C. W. Evans. There was a large audience.

YARMOUTH.—The Great Yarmouth Musical Society gave its second concert of the season in the Drill Hall on the 21st ult. The principal work performed was Mendelssohn's *First Walburgis Night*, the part of the Arch-Druid being well sustained by Mr. Christian. In the second part the most successful pieces were Mrs. Wells's "Should he upbraid" (Bishop), and Mr. Carter's "Good night, beloved" (Balf), both of which were encored. The concert concluded with a selection from Weber's *Preziosa*. The band and chorus performed their parts most creditably, and the concert was much appreciated by a large audience. Mr. H. Stonex conducted, and Mr. W. Dixon and Mr. R. F. Wilkins respectively presided at the harmonium and led the band.

ORGAN APPOINTMENTS.—Mr. J. B. Gaunt, to the Parish Church, Mitcham.—Mr. J. Shepherd, to Baddow Parish Church, Essex.—Mr. Walter Porter (assistant organist of Boston Parish Church), organist and choirmaster to the Abbey Church, Bourn, Lincolnshire.—Miss Kate Brown, to Christ Church, Clevedon, Somerset.—Mr. W. Fairclough, to St. Peter's Church, Stockport.—Mr. Arthur Taylor to St. Philip's Catholic Church, Stockport.—Mr. E. Roston, to Tiviot Dale Chapel, Stockport.—Mr. George Hele, to the Chapel Royal, H.M. Dockyard, Devonport.

CHOIR APPOINTMENT.—Mr. Jno. Williams (tenor), to the Foundling Chapel.

DURING THE LAST MONTH.

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